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The Japanese Book of the Ancient Sword.—By ETHEL WATTS MUMFORD, New York City.

INTRODUCTION.

IN Nippon the sword is sacred. It is one of the three emblems of the Shinto faith. It is named "The Soul of the Samurai," and is the embodiment of aristocracy.

The blade symbolizes the narrow path of justice; the flat, square-ended handle—the "nakago"—that slips within the ornamental hilt, is wrought into the semblance of a grave tablet, in order that "he who dies while grasping it may be spared evil reincarnations." To the Japanese his sword is no mere bit of cleverly tempered metal, it is the work of gods; it is animated by spirit.

In olden days, during the months of May and September, selected for the finishing of swords, because of their stability of temperature, the forges became temples; before their doors swung the rope of hemp and the fluttering ribbons of the Gohei, announcing to the passer-by the presence of the Immortals.

For the ceremony of "The Signing of the Sword" the smith donned the robes of a priest, officiating as such in what was considered no less than miraculous birth, the new blade receiving its soul through his prayers.

Hence arose the legend of Muramasa. In after years it wrought such havoc that an imperial edict prohibited the bearing of his swords except in battle. The legend related of Muramasa is, that his formula of prayer craved "that his blades be the great destroyers." Because of the excellence of his work the gods granted the petition, sending a spirit of such surpassing ferocity that, upon entering the swords, it demanded blood, and, failing to receive its rightful sustenance within a limited time, drove the owners to murder or suicide. The belief obtained such hold, and so acted upon the unfortunate possessors of Muramasa weapons, that crime became epidemic.

Yoshimitsu, however, one of the earliest armorers of Japan and the one most famous, prayed in his forge-temple that his blades might be "the great defenders." The soul that dwells in Yoshi-

mitsu's steel is, therefore, peaceful unless its master be threatened. There is a legend that two blades, one a Muramasa, the other a Yoshimitsu, were placed in a rapidly flowing brook, a yard apart, upright, edges to the current. "It was seen," the story goes, "that leaves, twigs and all floating things were attracted toward the Muramasa, and were cut in twain. Before the Yoshimitsu, on the contrary, they turned aside, and were carried unharmed down the stream."

One of the Empress's most cherished treasures is a first Yoshimitsu dagger. Honnami, the most renowned of living connoisseurs, possesses a Yoshimitsu short sword. One or two other of his blades are known and authenticated, but as nearly a thousand years have passed since the gentle-hearted smith passed into Nirvāṇa, little is left of his work.

Study of the family records of the great sword makers will show what appears to be surprising persistence of genius. Four, five, six hundred years, and, as in the case of the house of Munechika, nine hundred years, of uninterrupted excellence of workmanship.

The explanation is simple. If the sons did not show sufficient talent to warrant inheritance of the father's holy charge, the chief apprentice was legally adopted. In an unbroken line of genius the glory of the family name was so upheld from age to age. Thus the worthless scion of a great house could never wreck the edifice of his father's fortunes, and though, doubtless, justice leaned where love inclined, the result of the system was to call forth the best efforts of all concerned. The unknown apprentice might hope for the greatest prize, and all the inherited tendencies of the master's children were called into play by every claim of ambition and jealous fear.

In the middle ages sword-making was the only profession that gave claim to ennoblement. The Emperors themselves were smiths, and sought honor as assistants to the great makers. It is not uncommon to find the imperial signature upon the rough, file-marked iron of the nakago. In one legend, the wood gods gave willing service at the anvil, while visions of the lovely Kwannon, the Goddess of Mercy, were wont to float above the roaring fires.

Small wonder then, when the energies of gods and men were combined in the effort, that the sword of Japan has no superior.

The most authoritative treatise on sword judgment is "The Complete Manual of the Old Sword," by an unknown author, published in 1793, in Yeddo. Its carefully illustrated volumes give a clear and comprehensive *résumé* of the subject that has never been surpassed. In 19—, acting upon the advice of Honnami, and after a six months' search, I secured the book in Nagoya, an ancient stronghold of the Samurai, and through the kindness of Mr. Clay MacCauley, then President of the "College of Higher Learning" in Tokyo, had it translated into English by one of the advanced students of the college. In presenting this rendering it has been my endeavor to correct and recast only what seemed absolutely necessary in order to make clear many passages that would otherwise remain obscure and involved owing to the Japanese form of the translator's sentences, and his curious misconception of the exact meaning of many words.

I have endeavored to retain the individual quality of this product of Oriental science, its quaintness and reverence, permitting many faults of construction and even of grammar to remain in the text rather than interfere with an interesting and unconsciously enlightening point of view. The catalogues of the "Nakago" and the "Book of Genealogies" have been omitted, owing to the difficulty of reproducing upwards of three hundred necessary illustrations.

The names of eras herein given do not tally with the commonly accepted list as given by Murray. If this is the fault of the translator's difficulty in rendering Japanese sounds into English form, or whether it has a deeper significance connected with the division of time as concerns the epochs of sword-making, I do not know, but of the two hundred and eighty odd eras preceding the publication of the book, less than twenty bear any resemblance to Murray's list.

Of the status of the Honnami in 1793 the book leaves no doubt, and to-day the words could only be rewritten and underlined: the family still exercises the art of sword judgment and the head of the house is alone allowed the privilege of certifying the sword which successfully passes his rigorous examination, by inlaying the maker's name in gold or lacquer upon the nakago.

The elder Honnami holds the blue-book of weapons, the Gotha of blades. He lives unpretentiously in a suburb of

Tokyo, surrounded by his collection of priceless weapons—the inherited quintessence of sword lore. He is the judge from whose decision there is no appeal.

According to the generally accepted order of precedence, the greatest of ancient swordsmiths are: the first Yoshimitsu (13th century); Masamuné (14th century); Muramasa (14th century); Hisakune (13th century); Yoshihiro (14th century); Kuniyoshi (13th century); and Sadamuné (13th century). Arikuné (12th century) and the first Munechika (11th century) are in a special class. The “modern” makers of note are Sada, Yasushiro, and Sukehiro. Of the work of these early makers not one example of the twenty-eight grouped in the first order of merit is public property in America. A few are in private collections.

Purchasers are often misled by a display of magnificent mounting. Seldom, indeed, does such a scabbard contain a “true” blade. The impoverished Samurai, as want compelled them to part with their heirlooms, sold piecemeal the sword-furnishings of gold and silver, wrought iron, and delicate inlay, always hoping for the intervention of some happy chance to save them “their soul.” When at last the blade itself had to go—and many a case of harakiri attested the bitterness of the loss—it left its destitute owner in a plain case of wood, unadorned save for its name in red or black writing. As each sword must be individually fitted out, no two being exactly similar, it is readily seen that gorgeousness of mounting would indicate that the weapon had been sold complete, which was seldom the fate of one of the ancient masterpieces, that were loved, worshipped and treasured from generation to generation.

COMPLETE MANUAL OF THE OLD SWORD.

INTRODUCTION ON THE METHOD OF THE SWORD JUDGMENT.

Man possesses a natural intelligence whereby he is enabled to guess the form of a thing by hearing the sound it produces, or divine its meaning by seeing only its shape. Our judgment of a sword is reasoned in like manner: we first become familiar with the marks of a sword A, and when we afterward recognize these signs in a sword B, we conclude that A belongs to the same class as B. There are, however, two varieties of differentiation. One is the individual peculiarities of the produc-

tion of each maker. The other is the accidental personality of each sword. For instance, whatever clothes they may put on, we can recognize our intimate friends, if we see but a gesture, or a backward glance, while we fail to remember mere acquaintances. So it will be most necessary, in the case of the sword, that we should remember the difference between the changing clothes and the body within them. We are often inclined to pass a hasty judgment even without distinguishing between a "midare" or "straight edge," when a sword resembles closely one we know well, or when it bears some peculiar ornament, which tradition ascribes to a certain maker. But in such a case we judge from its clothes and not by the true method of sword judgment, which is the very opposite in every way of vague supposition.

The difficulty of judgment will be seen from the fact that there are many kinds of "straight edge," all of them apparently the same. It is the object of a sword judge to minutely discern these variants. For the convenience of beginners, we have attached, in the following pages, some illustrations of the important marks of such swords.

ON THE PRACTICE OF THE JUDGMENT.

Keep always in your memory the following three details : (1) the names of all provinces and their situation ; (2) the names of all eras from the era of Daido, in their successive order ; (3) the complete list of swords. (It is very awkward to consult the book every time you have a blade to examine.)

When you examine a sword, always hold it lengthwise, point upward, and in such a position that the light, coming over your shoulder, will shine on its blade, for thus you may see it most clearly. Look closely, inch by inch, from hilt to point, first on the outside (right hand) and then on the inside, examining it on its plane (*taira*), ridge (*shinogi*), back (*mune*), etc. Consider well whether it is 'gunome,' or 'choji' or a *sakagokora* (reverse line), in case it is a 'midare,' or whether it has 'feet' or not. Should it belong to the straight edge class, observe also the character of its 'nehiyokentsuri' (boiling marks), and its 'glory.' Then select from the list you have kept in your mind that class to which you think it bears the greatest resemblance. Compare each peculiarity of that class with the blade

in hand, and never ignore any unsatisfactory detail, however great the resemblance may be in other respects (although in many cases one's first impression is correct). Never neglect to examine each part searchingly until you have finished, for if you do not carefully study its back or edge, you may fail to notice its scars. If the reflection of light is inconvenient, you may examine the blade slantingly. Always touch the sword with a wrapper; never touch it with your sleeves, and you ought to keep the hilt and scabbard covered with a wrapper. Never let the blade touch its scabbard either when you withdraw it or when you return it to its case. (Besides this, there are many things to be observed.) Express your opinion only after you have sheathed the blade.

The short sword must not be judged in the same manner as the long sword. The same swordsmith often makes the one differently from the other. One, for instance, being 'midare' and the other the "straight edge." Beginners must take the greatest care not to judge the long sword from the marks of the short sword, for some swordsmiths forged only the long sword, while others made a specialty of the short blade.

Knowledge concerning the whetting is very necessary, for without it good judgment is utterly impossible, since in many cases the true nature of the stuff-iron, or the presence of scars, etc., is concealed by whetting.

Examine as many swords as possible, for practice makes for perfect judgment, and during your investigation put a wrapper around the nakago (that part of a sword which enters the handle), which bears the inscription of the maker's name. Examine the blade twice, thrice, or even to the fifth time, asking yourself whether your judgment is correct, or nearly so, or possibly wrong in regard to its origin. Be careful not to express an unordered opinion, but judge according to the rules of the edge, structure, etc. To say that "I think it resembles some work I saw somewhere," is awkward; and instantly to guess the maker of a work with which you are already acquainted is no glory, not because you may not hit upon it rightly, but because you do not judge it according to rule. You will never judge correctly if you do not work according to rule. Never make a strained judgment, but answer honestly according to your study of the blade. If you had examined ten swords and conclude

that all of them belong to Nagamitsu, then you must answer: "They are made by Nagamitsu"; never temper your judgment by your supposition that it is impossible there should be so great a number of Nagamitsu's works in one place. Be not dazzled by splendid ornament, nor scorn poor appurtenances. Having no thought of the owner, and receiving no influence from mere supposition, keep your eyes and mind fixed upon the marks of the blade.

When you meet with a sword that you cannot judge at all, confess frankly that you cannot judge. There are numbers of unknown swords whose makers even Honnami cannot determine. It would be most ridiculous to pass your judgment on such a sword from mere guess work.

The 'straight'-edged sword must be judged exclusively by the rule of the straight edge, and the 'midare'-edged sword by that of the 'midare.' If you meet with uncommon work, it is not proper to judge at once by the rules of exception, for you must first judge it by the general rules. Only when there are some striking marks of dissemblance may you use the rules of exception. Suppose we saw a short sword, having the characteristics of Hasebe Nobushige, but straighter and narrower than was his customary form. One man will at once judge it to be Hasebe's work, but another will say: "It is the work of Hiro-masu of the province of Sagami," and upon being told that his judgment is wrong, will say: "Although its structure is different, it may belong to Hasebe." In this case the latter is the better judge. For the sword having the more vital characteristic marks of the class from the province of Sagami, it will be great shame to the first judge should it turn out to be Hasebe's; but not so with the second judge. Infer other things from this instance. Never judge carelessly, nor strive to obtain the admiration of others, for the existence of such a feeling is to be considered as a proof of unskillfulness.

THINGS TO BE REMEMBERED IN SWORD-JUDGMENT.

Beginners desire too ardently simply to determine the name of the maker; so much so that they are often misled by a falsified inscription. The judgment of the sword, however, is far more difficult than that of any other article. Old swords are often so rubbed and worn that it is impossible to discern their

traits, which may have been modified, moreover, by good or bad whetting. Besides, although there are many thousands of sword-smiths, we may be acquainted with only a few. It is necessary, therefore, for beginners to copy and keep records of the structure, lines, inscriptions, etc., of each sword they examine. The works made by the first and second classes are most difficult, for, notwithstanding the limited number and the splendid marks of structure and inscription, the first works differ in the most minute points. Inferior works have no constant mark which can be considered characteristic of any particular maker.

If the edge has no 'feet' or no 'midare' but has a great degree of nobility, then it is generally made by either Awadaguchi, Rai Tayema, Kanenaga, Senjuin, Yukimitsu, Shintogo, Old Miike, Sairen, Yukihiro, or Nagamitsu, and sometimes by Nobukuni, Yoshinori, Tenkai, Shitsu Kake, Kagemitsu, Unjo Zenju, Aoye, etc. If its nobility is slight, although it possesses boiling woody grains, it is made by Unatsu or Hojen, or by Shimada, Seki, or Niō. If its ridge (shinogi) is high, by Mikoro; if its appearance is good in no part, by the old Namihira, Imka, Kagenaga, or Fuyuhira, or Later Bizen; and if its appearance is bad and the 'boiling grain' is not noble, by Kongobyoye, Takata, or Kanafusa. The full details are given in the chapter on the classification of edges.

Whenever a blade has 'feet,' it belongs to the class of Aoye; and if it has "little midare," it belongs either to the Old and Middle Bizen or to Mihara, Namihira, etc. Other details are given in the following chapters. Take care not to confound the edge that has small 'feet,' with the straight edge which resembles it very closely.

One class of 'midare' called 'Notare midare,' is composed of many varieties which all boil very irregularly. These are chiefly made by the Masamune school. We can only distinguish their provinces and ages, the makers' names being lost.

Another class, called "Choji midare," chiefly appears in the works of Ichimoji; if it has 'boiling grains' it may be the work of Yoshiye, Sadatoshi, Awadaguchi, Rai Kuniyuki, etc.; yet if its 'boiling grains' are scanty, and it has rich glory ('Nioi,' the shining appearance of the blade), it is of the Bizen school; if it is of the 'small Choji,' then it belongs among the products of Old Bizen. The works of Bizen and Kyo are easily confounded.

Another class, 'Gunome midare,' is the chief characteristic of the work of the Bizen class, and Sehi, or of Yamato, Kaga, Iwari, Bungo, and Takata, or of Utsu, Hojin, and Namihira.

Works by Aoye, whether they be of 'midare' or of 'small feet,' always have the 'Saka' (reverse line), and this is also the case with the work of Samoji and Ichimoji.

The 'hitatsura' edge cannot be found among swords of the first class, and that of the common and middle works has no admirable character. Although this sort of edge appears in the works of Hiromitsu and Hasebe, which are much recommended in the old books, and although the work of these masters is undoubtedly superior, still the Hitatsura edge is undeniably undignified.

Works of the Bizen class have unequal 'midare,' which is seen to increase toward the hilt and to diminish at the point. Some of the Ichimoji blades have their greatest width at the middle, and possess some 'little midare,' as is also the case with the swords of Rai Kuniyuki and Kunitoshi. Generally speaking, the works of the Bizen class have scant 'boiling grains,' but rich 'glory' and frequently have the soft edge at the 'cap' ('boshi,' the point).

Works of the Sagami class never have a soft-edged cap, attention being concentrated in the point. Of course, there are some works exceptionally executed; but each bears some unmistakable characteristic of its maker.

There are many swordsmiths who bear the same name. They may belong either to the same century or to a different age, so that it is difficult to distinguish among them.

The short sword is commonly called Kusungobu (9.5 inches), although we always include it in the 7 or 8 inch class. We may also term them Kowakizashi (small waist sword).

As for ornamental figures, some were carved at a later period, and others by contemporary, but by different hands, so that they do not necessarily offer determining proof. Despite this, however, some peculiarities may be traced in each of them. It is noteworthy that some of them have had their shapes modified afterward.

There are many different sorts of the skin (or coat) of the blade, like the Masame (regular woody lines), the Itame (irregular woody lines), or the Pear-Skin, which has spots like a

section of that fruit. (The higher quality of the Pear-skin is called Kenzan skin.) Among the swords of the Itame, those are the best whose iron is dense, and among whose woody grains silvery lines are visible. Some have the minute boiling-marked skin among their woody lines. The color of such work is often heightened by whetting and polishing, but the glaring color of the common sword shows the stiffness of the iron. The brightness of re-heated swords is somewhat lacking in moist and dewy quality. Here lies danger of great confusion. Those which have the woody skin are somewhat inferior in quality, the superabundant presence of this texture indicating the softness of the iron and imperfection of hammering. Some works have a very rough skin like the bark of a pine-tree, and such a sword is not good, even if the effect be the result of rude whetting. The edge of some blades cannot be discerned, owing to the presence of spots, and such works are not generally fit to use, as is the case with many swords of Sukesada, etc. There are also some blades whose marks have been purposely erased by whetting. The best skin is fine, silky, and beautiful.

“Good work” has different meanings, be it of the first or second class. It is like the good weather of the seasons. We say it is good weather when, in spring, it is balmy and rich; good weather in autumn, when calm, and in winter, when it is exceptionally warm. Meanings differ as the seasons differ. Now the good works of the modern swords (‘shinto’—new sword) are like the good weather of summer, calm, warm, and not at all cloudy; while the work of the ancient skillful maker is spring-like, being dewy and transparent as regards the iron; and distinguished by an ineffable character of profundity. This is the secret part of sword-judgment which needs your careful consideration.—If you examine only the outer marks of structure and do not take into account the whole character of the sword, it is like enquiring about the genealogy of a man, and failing to ascertain the quality of his soul.

SOME REMARKS ON SWORDS; SCARS OF SWORDS.

In order to straighten a sword which is too much curved, the smith sometimes hammered the ridge from the hilt to the top on both sides of the blade, thus straightening it by extending the ridge. It is impossible, however, to modify the shape of a

sword which is heated on its back (*munegake*), for if a sword has a flaw in its interior, its point will be broken by much beating.

In order to curve a sword which is too straight, the smith applies a red-hot copper bar to its back, and when the color of its ridge changes to purple, he dips it gradually into water from the edge to the point. Repetition of this process will finally bend the blade. Some warp in a short time; others never warp. Strong-edged swords that warp very rapidly sometimes split in the edge, and soft-edged swords never warp. Remember that the poorly made sword warps but little, and has a very inferior appearance in its welded edge.

However celebrated may be the maker of a re-heated sword, it has no value. Such a sword has as its condemnation a different color in its skin, crossing obliquely at its hilt (which, however, will vanish by whetting), and its cap shows no nobility. Both sides differ in character; the skin is rough and loose (with a few exceptions its iron not at all moist); its edge is hard and difficult to polish, and its 'boiling grain' glaring and gloomy; all its features deformed and unbeautiful, even after it is polished. If it be very skillfully re-heated, its skin, etc., may seem very splendid, especially after the lapse of fifty or one hundred years, when it is cleared from the marks of heating. It still retains, nevertheless, some ghastly traces which assure us it is useless. There are also some other swords of the same kind whose point only is re-heated for two or three inches in order to fill in a lack of welded edge. Such swords generally have no *Kayeri*; and their caps are disgraceful and artificial. Their welded edges are also very vague, which shows that they are disfigured by polishing.

Take great care not to overlook any scars, though often they are half concealed by whetting; and do not mistake rust for a scar.

All scars in the 'cap' must be avoided, whether they be 'moon's rings,' 'bird's bill,' or 'crow's beak.' 'Back split' and 'vertical split' are not so objectionable, the former appearing frequently in the works of *Kongobyoye*, etc.

'Corner stain,' 'barren ground' and 'edge stain' may be tolerated if they do not appear in large quantities.

A slight protuberance or depression, if slight, may be concealed by whetting (which may occasionally cause it), so that

it will not be objectionable, if it is not great. Examine well, however, whether it is shallow or deep.

A 'knot' is produced by imperfect hammering, and never appears in superior work.

'Buried metal' was not ill thought of in ancient times, but it is to be avoided, since the depth of the scar cannot be ascertained.

'Stain' on the edge if slight must be allowed, and is characteristic of almost all works of Kunimune, Morinaga, and others.

If there be any split in the boundary of the welded edge, it is called 'Glory's split' (Nioigire). You may clearly detect it by looking at it obliquely, or better still, by the light of a lamp. This split is to be avoided.

If the surface of the edge is uneven, the iron of the lower part is generally soft, or else its welding is incomplete.

'Edge split' and 'shinaye' must not be allowed. Both are scars transversely made. If it is massed in one place it is called 'centipede shinaye.' Shinaye of the back and ridge may generally be cut away. 'Vertical split' is sometimes concealed by the chisel. However much the shinaye is reduced by the chisel, it will still be seen when it is whetted. Some hold that scars of the ridge and back are worse than those of the edge, because the iron forms, as it were, the backbone of the sword. Others claim that edge or steel scars are more fatal than that of the iron, because it is the edge which bears the brunt of battle. Both are right, since either defect will occasion the breaking of the sword when in action. Strictly speaking, even inscriptions and figure carving may have the same result. If the iron is too soft, it may bend; if it is too hard, it is liable to break. These are important points requiring careful attention on the part of swordsmiths.

'Arrow scar' is not objectionable; we ought rather to admire it. It is a mark left by an arrow's head, and resembles the slight puncture left by the stroke of a drill.

'Clash' is not a scar, but a mark produced by the clashing of blades. Among superior swords, eight or nine out of ten bear 'clash.' Beware, however, of those swords whose 'shinaye' is so disguised as to resemble 'clash.'

Such are the scars that can be seen on the surface. Sometimes a new flaw will appear during the whetting, and at other

times old scars will disappear through whetting. If a sword has no outward flaw it is treated as having no scar. Although it is not good to cut away the 'vertical split,' etc., by the chisel, yet it cannot be called bad, as it modifies any unsightliness. These scars are sometimes concealed by figure carving. Only a few of the celebrated works are without scars. Thus a little 'edge stain,' 'vertical split,' etc., are to be tolerated. 'Broken edge' was not disliked in ancient times. It is a question whether we may pass 'broken edge' when it is split. But we may safely say it will not be as objectionable if the injury is slight. Victory is often gained by a sword whose edge is broken. It is not right to admire the ancient sword having no scar. It should show its marks of service. In the case of modern work, it is different. It should be flawless.

ON THE WHETTING.

As the whole appearance of a sword may depend upon the mode of whetting, we must select the most honest and skillful workman. A good whetter will work upon a sword as long as may be necessary, repeating the process until the blade is perfectly finished; but a dishonest whetter thinks only how he may save his labour, and will omit the proper processes; when and wherever he thinks it will be overlooked by an unpractised customer, he will betray his trust. The general features of a sword are thus deformed to such an extent that precious mounting may be irrevocably injured. There are many whetters of this class who will heat the edge when it is too hard; who will whet away without caring whether or not they injure the edge; who will not obliterate scars and protuberances and spots upon the blade; only whetting away the obvious rust. The most important parts to be treated by whetting are the angle of the small ridge, the shape of the cap, the part near the hilt, and the body of the blade. These may be carried by the skillful whetter to the highest degree of perfection. Even the sword two or three feet long may have its appearance modified to an extent of two or three inches. To "make the irregular even" is, however, the chief care of the whetter, who must not injure the edge while polishing the body, or stain the body while whetting the edge. There are some qualities of iron which are very difficult to finish, requiring constant labour for twenty to

forty days. My teacher once told me that he knew of a sword, most perfectly finished, which required fifty days of whetting! Thus you will understand how difficult it is to get a sword whetted for a limited sum of money when the labour required must differ so greatly according to the nature of the blade.

These are my brief remarks on whetting, but, as this subject is most abstruse, you must continue its special study under your own teacher.

AUTHORITY OF THE SWORD JUDGE.

There are many books concerning the secrets of sword-judgment. Some from the hands of skillful judges. They contain much, however, that is inexplicable, and no rule can be adopted, however skillful its author, if it contradicts the rules established by Honnami, for Honnami is the established authority on the sword to this day.¹ In the time² of Hideyoshi there lived a man called Ikeda Sanzayemon, who was a very skillful judge of swords. He issued his certificate under the title of Honnami Kosetsu, inlaying the name of the maker with his own in gold or in red lacquer, on the nakago, having no inscription, as is the custom to this day. Although at that time there lived many celebrated judges, Honnami was the best and most renowned. There lived also Miyoshi and Hosokawa, whose secrets I have received, but the books written by them are very difficult to understand, their style being archaic and confused. There have been many changes since their epoch. There was no polishing, rubbing, etc., the process of whetting being closed with the present 'middle whetting.' Although there was some improvement in the time of Kohō, the grandson of Kosetsu, it was but the rude polishing of the ridge, so that all the modes of finish by which the iron is modified and the body is rubbed and brightened, etc., are later developments and inventions of the house of Honnami. Thus, if we were ignorant of the rules of Honnami and contented ourselves with the books of the ancients, we should fall into gross errors. There have also been gradually discovered certain methods of whetting by which dishonest workmen are enabled to finish their work by shorter processes, so that the old sword may be made to appear new, an inferior

¹ The statement still holds good.

² Late sixteenth century.

one to be noble, good characteristics may be disguised, and objectionable marks made to appear excellent; all this simply from the manner of whetting. Consequently we must carefully study the modes of whetting and accumulate experience on this point, which, however, cannot be perfectly realized without actual practice in whetting. There are twelve families of the house of Honnami, and all are acquainted with the modes of whetting. Many skillful men of the house successively made observation from their own experience, and these are now handed down as the established rules. Every student of the sword must study these rules. There are indeed some men who are ignorant of them, although they are sometimes able to determine the name of the maker correctly. This must not be thought strange, for when we ask such men the characteristics of that maker they are always unable to answer. They are like those doctors who sometime cure diseases though they are wholly ignorant of medical science. We must be careful, on the other hand, not to depend solely upon books, thus neglecting practice. It is needless to say that however well the rules are studied, skillful judgment cannot be gained without experience. We must neglect neither practice nor rules.

ON THE SELECTION OF THE SWORD.

As the sword will be judged differently by men of different interests, you must be very careful in its selection. Some are foolish enough to pass judgment on a sword which they cannot really understand, others will not speak the truth although they see it. The merchant may speak falsely in order to sell his wares. If a blade belongs to some nobleman, or if it is appreciated as a family treasure, or if the possessor is very proud of its supposed qualities, the true judgment will often be withheld through courtesy. When you would have any sword truly judged, you must commit it unreservedly to a judge of absolute sincerity.

There are some swords which have the inscription of one maker while they are unanimously regarded as the work of another swordsmith. In such cases the decision of the judges must stand. The sword is made by the power of fire and water, and its quality is stable. We ought to admire any happily made work though it come from the forge of an inferior maker. The product of a workman does not always reach one standard.

So if the work is not perfect, we must depend upon the decision of the judges. We therefore append a certificate to each sword, to show in what manner and for what reasons the value of the blade has been determined. If one issues a dishonest certificate, the crime committed by such a man is indeed great. As Hon-nami is the surest authority, we recommend all who wish swords to consult with him.

ON THE NAME 'SWORD.'

The ancient name of the sword was 'tashi' (great cutter). The name 'katana' was adopted more recently in contradistinction to 'wakizashi' (waist sword), that is, short sword. The latter is always characterized by the absence of ornamental metal at the tip of its scabbard, there being no difference between the blades.

Linguistically, the original meaning of the sword was "to come," that is to say, "to come to the proper place by cutting." It is written in a book entitled "Domeiki," that "we cannot ascertain what was the shape of the ancient sword although it is said that the Emperor Hwoang first moulded a sword from the copper of Mt. Shū." At all events, the present sword has a far different shape from the sword of ancient times.

GLOSSARY OF TERMS.

Ukubi type: thin back.

Shobu type: ridge type, without sides, and with a thin back.

Plain type: some are bent and some straight; the cutting edge is termed fukura.

Short sword: 1. shaku (more than 12 inches) long.

Middle-sized sword: from 1.03 to 1.75 shaku in length; of the ridge type, etc.

Sword: more than two shaku in length.

Modified halberd: of various lengths.

Old Bizen: The smiths before the era of Genrei.

Kuitashi: from 1.05 to 1.95 shaku in length.

Great short sword: from 1.08 to 1.99 shaku in length.

Tashi: commander's sword of different forms but modeled upon the lines of bisection of the riken (double-edged lance point).

Kiriha: a sword with an edge like that of a small knife.

Kosorimono: works of Nagafune from the era of Aei to that of Eiwa.

The sword form is derived from the bisection of the hōken (leaf-shaped double edged lance form).

The "length" of a sword is the measure of the blade from the point to the hilt—the length of the nakago being disregarded.

The sword is composed of a highly tempered iron body to which a steel edge is welded. The best work has a white edge and blue body. "Middle" work shows a blue edge and black iron, and inferior blades, a black edge and white iron, although the nature of the metal must naturally differ according to country and the different methods of each swordsmith.

Works of the high ridge.

Mihara, Niō, Yamato class, etc.

Works of the wide furrow.

Miike, Yamato class, Kiyotsuna, Mitsutada, Unji, Sukezane.

Works of the thick back.

Yamato class, Yoshimitsu, Kagemitsu, Kagemasa, Miike, Nobukuni, Sa, Seiren, etc.

Works having decorations carved near the center of the blade.

Kunitsuna, Kanehira, Masatsune, Norimune, Ichimoji class, Naganitsu class, Chikamura, Heianjō, Shiga class, etc.

Works having the round back.

Hasebe, Mihara, Miike, Masamune, Sukezane, Aoye, Kuniyashu, Nagamitsu, Kanahira, Tomonari, Nobukuni, Fuyuhiko, Niō, Kogawa, Kagashirō.

Works of the triangular back.

Also called "Shinno Mune" (true back), chiefly seen in the works of the Kyō, Yamato and Sagami classes.

"Cap" or point.

In the Yamato class it is closely welded. In the Seki class it is rounded, and in the Bizen class it is pointed. There are of

course exceptions. In the Sagami class it is widely and strongly welded.

Jifu.—The skin marks left by welding: they consist of regular or irregular woody lines, “pear-skin,” etc. Its characteristics vary according to the province of the swordsmith.

Utsuri.—Shadowy marks in the plain, sometimes in the whole of the blade, seen in the Bizen class, and especially in the work of Kanemitsu.

BOILING MARK.

This is sometimes seen on the plain, but its quantity and quality differ according to the work. Although it is characteristic of superior work, it is also seen in the inferior grades. The ‘boiling’ in the latter class is angular and crowded, besides being indistinct and dull, while the boiling mark of the superior grade resembles the finest lacquer surface, strewn with silver powder. This mark is seen either on the edge or the boundary of the welded edge. The ‘welded back’ and ‘Yubashiri’ generally has the ‘boiling,’ and whether it is abundant or scanty, a bright boiling mark is regarded as the best.

GLORY. (NIOL.)

Hazy rays pouring forth from the boundary of the edge to its margin and found in the superior grades, but not in the lower. Although it occurs in the middle grade, it is irregular and uneven, while the deep glory enclosing the boiling mark is seen only in the best work.

CHIKEL.

A brilliant woody texture differing both from sunagashi and from jifu, and seen only in the best grades.

LIGHTENING.

Like jifu, but more brilliant and glittering; seen chiefly in the boundary of the edges in the highest grades.

UCHIYOKE.

Something like the welded edge, boiled finely, and occurring here and there outside the edge.

SUNAGASHI.

A boiling mark like strewn sand, occurring both on and about the edge.

YUHASHIRI.

Something like the welded mark, either boiled or unboiled, occurring on the back, ridge, and plain.

NOTES OF CERTAIN SWORDSMITHS.

The naginata (halberd) was first made by Yamato Sadamune, in the second year of Kwanji. All the naginatas made by Tajima Hoseiji have their points softly tempered, in order to avoid their breaking. For 250 years after the age of Hogen, or Heiji, many celebrated artists appeared in the house of Ichimoji, including Norimune, Sukemune, and others. Fukuoka-(or Yoshioka)-Ichimoji is a somewhat inferior worker. According to the old book, some of their works are not signed with the name of Ichimoji, while many of Fukuoka's blades bear the inscription, "a native of Yoshioka." The nakago of the Bizen class, made about the age of Oei, is generally short, as is also the case with some halberds of Naotsuna, Tomokuni, Nio, and others. The angular shape of the nakago is derived from the shape of the sotoba (grave-board), so that by grasping it the owner may not be doomed to the three evil paths of transmigration.

It is said that Masamune did not inscribe his name, believing no sword could be made which might be mistaken for his own. Yoshimune, on the other hand, inscribed the letters of his name so no one might know which part was written first and which last. His earlier blades have the initial of his name with a small letter, but afterwards he inscribed in larger figures: the later works are superior. There are many traditions of the master. Some maintain that the length of his nakago is 4.2 sun. (See the chapter on the list of the nakagos.)

'Kurikara' is the figure of a dragon entwined on the sword and drawn in the shape of a Sanskrit letter.

When Rai Kuniyuki was young he inscribed himself as 'Kunitoshi,' but after the birth of his son Magotaro, he gave this name to the latter, and signed himself Kuniyuki. In fear

lest his blades should be confounded with those of his father, Magotaro inscribed his name as Rai Kunitoshi after his thirty-eighth year, calling himself Rai Minamoto Kunitoshi from his sixty-second to his one hundred and fifth year. Notwithstanding this, there are two varieties of blade bearing the name of Kunitoshi, one being the early work of Kuniyuki, and the other the younger productions of Rai Kunitoshi. The secret details of this matter can be transmitted only orally.

The works of Yukihiro, surnamed Kishindaya (the Devil), have the nakago narrow and thin, with an 'oblique file' and an angular head, while the upper part of the menuki hole (through which the pin holding scabbard handle is secured) is cut by the file. Having his residence in the provinces of Bungo, he inscribed himself "Yukihiro of the province of Bizen." While he was living in a mountainous village, a devil disguised as a boy came and asked him to make a sword 27 sun in length. After receiving it and killing his enemy, the boy served Yukihiro and helped him make his swords. Once he gave Yukihiro a great mass of iron which was brought to his house by seven or eight men. When Yukihiro was sick, the boy made many dozen swords by himself and inscribed them with his master's name. He then said to Yukihiro that he wished him to sell these swords himself, and to live comfortably with the money he should get for them, while, having served Yukihiro for three years, he must return to his original home. Thereupon he suddenly disappeared, and when Yukihiro sold these swords it was thought the boy was a demon (Kishin), so that they gave Yukihiro the nickname "Kishindaya." Some say he lived in Yamato. There were three men of the name of Yukihiro. The life history of the second greatly resembled that of the first, though he lived 470 years later; but the history of the third Yukihiro is unauthentic and vague.

Yukihiro was born in Bungo in the era of Tenno. When he was 41 years old, he was banished to Kozuke for some crime. He returned to his country after the lapse of 16 years. Some say that he studied in Bizen, and so became the royal smith, assistant to the Emperor.

His father, Sadahide, was also a famous smith, but as he died when Yukihiro was only nine years old, it is impossible that he taught the son. It is said that when Yukihiro resided in the

province of Dewa he sometimes marked his swords 'Getsusan' on the outside and 'Yukihira' on the reverse.

The old works of Harima are tolerably well made, although on the whole they are inferior in their structure, nakago, etc.

There are inscriptions which are generally avoided, as of evil portent, such as "Ryohai," "Sairen," "Jitsua," "Tengaimono," "Jikkake," "Senjuin," and all Buddhistic words as well as Sanskrit letters, which, however, were not shunned in ancient times. Perhaps it will not be well to seek especially for swords which are detested, such as the work of Muramasa, and in some cases it would be best to withhold judgment, if the sword happens to have belonged to Namihiro, Ryohai, etc.

Masamune was a most skillful swordsmith, and his work is found in great variety. This is true, also, of Yukimitsu and Bizen Nagamori, etc. Their work, classified as 'straight edge,' sometimes has 'midare' or 'hitatsura,' while those classified as 'midare edge' occasionally have the straight edge, etc. There are secrets concerning their structure and welded edge, which, however, are not admitted by all men. Here we give the list of the varieties:

Yoshimitsu (small midare)	Notsugu (straight)
Kuniyoshi (straight)	Tadatsugu (straight)
Masamune (make bent, straight)	Rai Kunitsugu (straight)
Go Yoshihiro (both bent and straight)	Kunitoshi (straight)
Sadamune (straight)	Nobunaga (straight)
	Fugishima (straight)
Hiromitsu (both bent and straight)	{ Chiyo-zuru (straight)
	{ Muramasa (straight)
Akihiro (both bent and straight)	Masatsune (straight)
Shizu (both bent and straight)	{ Mitsutada (wide straight)
	{ Tomomitsu (straight)
Kaneshige (straight)	Yoshimitsu (straight)
Tsunetsugu (straight)	Shigesane (straight)
Nagayoshi (straight)	Tochika (straight)
Motomitsu (straight)	
Motoshige (straight)	Unji (straight)
Chikakage (straight)	Yoshi class (straight)
Yoshikage (straight)	Mitsukane (small make)
Kagemasa (straight)	Miike (midare)
Ichimoji (straight)	Kongobyoye (midare)
Yoshioka (small midare)	Kagenage (midare).

Despite the number of varieties just enumerated, it is necessary to trace each characteristic.

CLASSIFICATION OF THE WELDED EDGE.

Straight edge, the iron beautifully boiled, and very fine.

Artists: Yoshimitsu, Shintogo, Kuniyoshi, Mitsukuni.

KYO CLASS—*Artists:* Munechika, Hisakuni, Norikuni, Kunitomo Arikuni, Kunimitsu, Rai Kuniyuki, Rai Kunimitsu, Rai Kunitsugu, Rai Kunitoshi, Ryokai, Nobukuni, Yoshinori, Hasebe.

YAMATO CLASS—*Artists:* Taema, Aritoshi, Shenjuin, Yasumasa, Kane-naga, Kanenori, Kaneuji, Tenkai, Shirikake, Kanefusa.

BIZEN CLASS—*Artists:* Yoshitomo, Sanenaga, Nagamitsu, Unjo, Unjū, Kagemitsu, Yoshimitsu, Kanemitsu, Masamitsu, Moromitsu, Morikage.

LATER BIZEN CLASS—*Artists:* Tadimitsu, Norimitsu, Sukuada, Kiyomitsu, Morimitsu, Kisamitsu, etc.

Getsusan, Tekai, Kagashiro, Fuyuhiko, Sanekage, Iruka, Kunit-sugu, Kagenage, Michihiru, Namihiru.

Great oblique file and round head.

Artists: Hisakuni, Kuniyasu, Arikuni, Sadatoshi, Yoshikane, Norimune, Yoshifusa, Nobufusa, Yukihide, Kagehide, Sukekuni, Unji, Unju, Masatsune.

KATAYAMA CLASS—*Artists:* Sairen, Jitsua, Sa, Yasukichi, Yoshisada. Later Miike, Ohara Sanemori, Tadasada, Chiyo-zuru, Iruka, Sanetsugu, Yukihira.

Great oblique file, with hammer marks.

Artists: Yokihura, Sadahide, Yukimitsu, Yamanouchi Kunitsuna, Kanenji, Norishige, Sa, Sa Kunihiro, Sairen, Jitsua, Miike, Enjū, Aoe, Kaneshige, Sanekage, Akikuni, Sadasue, Chiyo-zuru, Nakazina Rai, Hoshoho, Utsu, Shimadu, Hoju, Kagenaga, Mihara, Fuyuhiko, Yoshimitsu, Kaifu, Hiromitsu, Nobunaga, Nio, Iruka, Kumitsugu, Namihira, Michinaga, Tatsufusa, Kagashiro, Kiyomitsu, Takata, Kongobyoye, Oishimono, Seki, and others.

Straight edge, called “Ayasugi” skin.

Artists: Getsusan, Momokawa Nagayoshi, Momokawa Tsuguyoshi, Jumyo, Fuyuhiko, Namihira, and “Yamato” class generally.

Straight edge, combined with small midare.

Artists: Jenjo Kaneyoshi, Namihira, Kongobyoye, Kagenaga, Utsu, Nio.

Straight edge, combined with small midare, and having deep ‘glory’ and fine ‘boiling;’ characteristic of Bizen class.

Artists: Sukehira, Kanehira, Yoshikane, Tomonari, Yukihide, Sukekuni, Yoshimochi, Koresuke, Unji, Unjū.

Artists: Hisakuni, Kuniyasu, Kunikiyo, Yoshiie, Rai Kuniyuki, Kunitoshi, Yukihira, Sadahide, Masatsune, Yasutsuna, Sanemori, Enju, Sairen, Miike, Tamitsugu, Yoshihisa.

Straight edge, combined with small midare, boiled; found in Yamato class.

Artists: Senjuin, Kanehira, Tenkai, Shirikahe, Yasumasa.

Senjuin, Rai Kunimitsu, Nakajima Rai, Nagamitsu, Kageyasu, Yoshii, Utsu, Shimada, Kagenaga, Getsusan, Namihira, Takata, Kaimikara, Ichijō.

Straight edge, combined with the 'reverse midare;' Bizen characteristic.

Artists: Tomonari, Yukihide, Sanenaga, Shigizane, Kanemitsu, Kagemitsu, Kagemasa, Sanemori, Moromitsu, Chikakage, Motoshige, Unjo.

Yasumitsu, Aoye, Matsune, Mihara, Tatsufusa.

Straight edge, having rats' feet (i. e. small feet).

Artists: Rai Kunimitsu, Ryokai, Sukekane, Unsho, Unji, Unju, Aoye, Takata, Michinaga, Namihira.

Reverse midare, with deep 'glory' but slight 'boiling;' characteristic of Bizen.

Artists: Yukihide, Masatsune, Ichimoji, Ichimoji Yoshioka, Yoshifusa, Kagehide, Hidemitsu, Sukeyoshi, Sukemitsu, Sanemori, Nagayoshi. Aoye, Katayama, Sadatsuna, Chiyazuru.

Reverse midare.

Artists: Motoshige, Katayama; and others who made a large reverse Midare.

Nokogiri midare of Bizen class.

Artists: Kanemitsu, Yoshimitsu, Kagemitsu, Kagemasa, Hidemitsu, Yoshikage, Masamitsu, Motomitsu, Motomasa.

Nokogiri midare, combined with Notare of Bizen class.

Artists: Kanemitsu, Kanenaga, Yoshimitsu, Tomomitsu, Hidemitsu, Yoshikage, Moromitsu, Masamitsu, Motomitsu, Motomasa.

Notare, slightly boiled; characteristic of Bizen.

Artists: Tomomitsu, Hidemitsu, Kanemitsu, Kanenaga, Nagayoshi, Morikage, Tomonari.

KYO CLASS—*Artists:* Munechika, Yoshiie, Norikuni, Rai Kuniyuki, Heianjo.

Yasutsuna, Kunisuke, Kunitsuna, Yoshisada, Nakajima Rai, Kanetomo, Shimada, Kaifu, Fuyuhito, Jumiō.

Notare midare, with the boiling mark, sunagashi, lightening, etc.

Artists: Yoshihiro, Masamune, Sadamune, Rai Kunimitsu, Yukimitsu, Sa, Shizu, Nobukuni, Norishige, Rai Kunitsugu, Tomokuni, Naotsuma.

Notare midare, boil well; fine specimens also occur among the works of Masamune and Sadamune, etc.

Artists: Nagayoshi, Kanenaga, Yoshikage, Morikage, Kunihiro, Sanekage, Shimada, Kaifu, Kanesada, Sukesada.

Notare midare, boils well, and has deep 'glory,' 'lightening,' sunagashi, etc.; also occurring in the works of Sashizu, Noki-shige, Rai Kunimitsu, etc.

Artists: Go Yoshihiro, Sadamune, Masamune, etc.

Hitatsura, some boil, others not.

Artists: Sa Kunihiro, Akihiro, Hiromitsu, Later Sagami class, Hasebe, Seki, Shimada, Ichijo, Tomo, Michinaga, Utsu Yukimitsu, Nagayoshi, Kadokuni, Heisujō, Yoshinori, Kunitsugu.

Sanbonsugi (three cryptomeria trees), boils a little; the margin of the edge is clear.

Artists: Kanemoto, Seki.

Gunome midare, slightly boiled.

Artists: Yoshii, Michinaga, Kanenobu, Seki.

Gunome midare, boiled.

BIZEN CLASS—*Artists:* Tomomitsu, Masamitsu, Motomitsu, Motomasa, Later Bizen works.

Sanekage, Akikuni, Miike, Hoju, Kagenaga, Iwami class, Utsu, Ichijo, Yomoe, Goami, Tatsufusa, Takata, Fujishima, Nobunaga, Fuyuhio, Nio, Seki, Aishi.

Gunome midare, with deep 'glory'; and woody texture, boiled on the edge and body.

BIZEN CLASS—*Artists:* Moremitsu, Yasumitsu, Morikage, Iesuke, and others of the Bizen class before the era of Oei.

Gunome midare, combined with the 'feet,' and with scanty 'glory.'

BIZEN CLASS—*Artists:* Sukesada, Katsumitsu, Kiyomitsu, Munemitsu, Norimitsu (I), Norimitsu (II),¹ Hisamitsu, Yohimitsu, Tadimitsu, Norimitsu, and some of the Later Bizen class.

Later Takata class, Later Seki class, Later Namikira class.

Great Gunome, well boiled.

Artists: Nobukuni, Later Shizu class—Kanesada (I), Kanesada (II)¹ Seki, Iwami class—Nio, Ichijo, Tatsufusa.

Great Gunome midare, somewhat boiled.

Artists: Muramasa, Kaifu, Jumyo, Kanesada.

¹ Different in signature.

Small Gunome midare.

YAMATO CLASS—*Artists*: Kaneuji, Shirikake, Tenkai.

Kuniyoshi, Kunimura, Rai Kunitoshi, Yasuyoshi, Yoshisada, Tamitsugu, Iwari works, Takata, Kai mihara, Kunitsugu.

Gunome midare, with a slight tendency towards notare, and boils well, and has a deep ‘glory,’ and sunagashi.

Artists: Kaneshige, Daneyuki, Later Shizu class, Naoye, Senjuin, Hirotsugu.

Small midare edge.

KYO CLASS—*Artists*: Munechika, Yoshiiye, Arikuni, Ryohai.

OLD BIZEN CLASS—*Artists*: Ichimoji, Nagamitsu, Unji, Unsho, Unju, Yasutsuna, Jitsua, Miike, Yoshii class.

Choji edge and Choji midare, with a deep ‘glory,’ and in the Kyo class heavily boiled.

KYO CLASS—*Artists*: Kikuzukuri, Yoshiiye, Sadayoshi, Kunitsuna, Kuniyasu, Kanenaga, Rai Kuniyuki, Kunitoshi, Kunimitsu.

BIZEN CLASS—*Artists*: Sukehane, Yoshikane, Nobufusa, Tomonari, Masatsune, Mitsutada, Nagamitsu, Moriye, Sanenaga, Sanemori, Norinaga, Yasumori, Sukemune, Sukenari, Muneyoshi, Nobufusa I and II, Nobumasa, Yoshifusa, Sukezane, Yoshimune, Yoshimochi, Yoshiiye, Yoshihira, Sanetoshi, Norifusa, Yoshimoto, Kunimune, and Ichimoji class in Fukunoka and Yoshioki, etc.

Sanemori, Hoshoji, Masamune.

Classification of the structure of the short swords:

Straight make.

Artists: Yoshimitsu, Kuniyoshi, Kunitomo, Norikuni, Munechika, Rai Kunitoshi, Rai Kunitsugu, Mitsukane, Ryohoi, Nobukuni, Tayema, Hoshogoro, Shirikake, Tenkai, Moriye, Kagemitsu, Kagemasa, Yoshimitsu, Unji, Shintogo, Yoshimitsu, Masamune, Yoshihiro, Norishige, Shinsoku, Kongobyoye, Miike, Enju, Hoshoji, Kagenaga, Sadasuye, Akikuni, Iruka, Kaifu.

Bent make.

Artists: Tomokuni, Heianjo class, Hasebe, Kanenaga, Nakajima Rai, Kanemitsu, Nagayoshi, Tomomitsu, Masamitsu, Motomitsu, Motomasa, Unju, Sa, Yasukichi, Kunihiro, Kunisuke, Kunitsuna, Sadamune, Hiromitsu, Sanekage, Tametsugu, Iwami class.

Mixed work.

Artists: Hisakuni, Rai Kunimitsu, Ranenji, Sairen, Yukihiro, Takata, Shizu, Kaneshige, Motoshige, Yoshii class, Aoye, Mihara, Ichijo, Tatsufusa, Shimada, Hoju, Getsusan, Doei, Fuyuhira, Utsu, Fujishima, Nobunaga, Nio, Namihira.

Longer plain make.

Artists : Sadamune, Nobukuni, Hasebe, Rai Kunitsugu, Sa Yasuyoshi, Shimada, Later Sagami class.

CLASSIFICATION OF THE NAKAGO.

Crosswise file and angular head.

Artists : Yoshihiro, Norishige, Yukimitsu, Sadamune, Nio, Tatsufusa, Kongobyoye, Shirikake, Fuyishima, Nobunaga, Sadamune.

Crosswise file and round head.

Artists : Yoshimitsu, Kuniyoshi, Norikuni, Munechika, Yoshiiye Kaneiye, Rai Kuniyuki, Kunitoshi, Rai Kunitoshi, Rai Kunimitsu, Rai Kunitsugu, Tomokuni, Ryohai, Heianjo class, Hasebe, Nakajima Rai Tomonari, Sukehira, Kanehira, Nobufusa I and II, Muneyoshi, Yoshikane, Kanetoshi, Kaneuji, Later Senyuin, Shintogo, Hiromitsu.

Akihiro, Shizu, Kaneshige, Seki, Norishige, Utsu, Hoshoji, Sa Kunihiro, Oishi work, Miike, Akikuni, Yasutsuna, Enju, Shinsoku, Takata, Tsunetsugu, Mikara, Ichijo, Namihira, Kagashiro, Fuyuhira, Hoju, Getsusan, Iruka, Kunitsugu, Shimada.

Crosswise oblique file and round head.

Artists : Kunitomo, Kunitsuna, Arikuni, Kanenaga, Nobukuni, Hirazane, Masatsune, Muneyoshi, Sukezane, Yoshikane, Unsho, Sadamune, Miike, Masatsune, Norinaga, Kamihara, Kanenji, Yametsugu, Seki, Kaifu, Kaskashiro, Tayema, Later Shirikako, Fuyishima, Iwami class.

Oblique file and angular head.

Artists : Masamune, Sadamune, Sukesado, Iwami class.

Oblique file and round head.

Artists : Munechika, Hisakuni, Mitsukane, Dakuma, Tomonari, Sukekane, Nobufusa, Chikakane, Norimune, Sukemune, Muneyoshi, Nobufusa I and II, Yoshiie, Yoshihira, Koresuke, Sukekane, Sukeyoshi, Sukemitsu, Mitsutada, Moriie, Sanemori, Nagamitsu, Kagemitsu, Kanemitsu, Nagayoshi, Yoshimitsu, Tomomitsu, Sanenaga, Hidemitsu, Moromitsu, Masamitsu, Motomitsu, Motomasa, Kagemasa, Motoshige, Chikakage, Shigezane, Morikage, Kageyasu, Sukekuni, Yoshii class, Kunimune, Sadahide, Yukihiro, Ohara Sanemoni, Norinaga, Later Miike.

THE DIFFERENCE BETWEEN THE OLD AND NEW SWORD.

Some prefer the old, while others admire the new sword. Although the old abounds in excellence, some covet the spotless and brilliant blade of the new sword. Work less than one

hundred years old, no matter how celebrated its maker, cannot obtain a certificate from Honnami. The price of the new sword increases as it becomes old; for instance, the works of Morimitsu and Yasumitsu which, a few years ago, were worth 30 ryo, are now selling at 50 ryo, and those of Sanemasa and Sukehiro have increased in value from 1 or 2, to 5 or 7 ryo. There are several reasons why the old sword is the more valuable. The wound inflicted by it is difficult to cure, though it be but a scratch one inch deep; while that made by a new sword heals easily even if it be deep. We know that the narrow, thin blade of the old sword is far sharper than the strongly made blade of the new. This is generally true, although there may be a few exceptions. At this time there are many fraudulent old swords made by whetting away the blade of the new sword. This is readily done, as the appearance of the welded edge of the modern blade is easily changed, and thus the 'midare' may appear a 'straight' and a 'straight' may become like 'a midare.' Old swords never change their character, Ichimoji always remaining Ichimoji however much it is whetted.

In the book "Notes on the New Sword," it is said, that "we must be well acquainted with the art of sword-cutlery or we become as the archer who is ignorant of the nature of the bow, or the doctor who does not understand medicine." The author further gives the details of cutlery concerning the new sword with which there is no difficulty. In the matter of whetting, we must admire it even if it be made to-day. We admire the old sword the more as its 'heat color' is lost with age and as its stuff iron presents peculiar marks, showing the lapse of 500 or 800 years. We can understand its meaning only by the study of the method of whetting. Of course the knowledge of cutlery is not positively useless. But even the Honnami of every generation do not study cutlery, while they are all perfectly acquainted with the modes of whetting. There are some men who commit the examination of their sword to a smith. But the arts of cutlery and judgment being quite different, the latter cannot be acquired without its special study.

The method of sword judgment relates almost exclusively to the old sword, but we can easily judge new blades without the knowledge of its rules. Many of the new swords bear the inscription of the maker. The structure of the nakago is very

simple, being exactly similar to their pictures in the sword book. There are many very skillfully forged blades which have often obtained a better price than genuine work, for the reason that their value is fluctuating. This will be the case more frequently in the future.

Some new swords resemble the old work, and are much boasted of, but it is rather contrary to the purpose of the new sword, that being valuable only because it is new. The works of Sukehira and Sanemasa are noble, fresh, and lively. We appreciate old swords that look new, but the new swords that look old from the beginning become useless after the lapse of a few hundred years. Even the old blade of which the welded edge is not clearly seen is useless. However slender its edge, good work will appear lively and newer than it really is. Some maintain that the new sword will benefit posterity, serving it as the "old," while the old sword will not be useful to future generations, having fulfilled its purpose. This seems reasonable. Still, always to select the new sword from such a motive is to sacrifice one's own welfare for posterity. This is very foolish, and may jeopardize one's life.

THE BLESSED SWORD.

What is called "blessed sword" is not blessed by its maker, but by its owner. However excellent its quality may be, it will not produce any good, if its owner be not a good man.

It is thought that through the possession of a certain sword one may obtain blessings, or that calamities will come, but there is no ground for this belief. After all, the ruin or misery of a man is produced by his own bad conduct and not by the influence of his weapons. The good man will naturally come into possession of a good sword, while the bad man, if a blessed blade fall into his hands, will presently be moved to part with it.

The object of sword-judgment is not only to recognize its maker, but to decide the good or bad qualities of his work. As a good servant will not serve a bad master, so must our conduct be upright if we wish to possess the 'blessed sword' which promotes our welfare.

It is understood by all men that the sword is the instrument by which the state has been governed from the dawn of time. The oldest existing sword is 'Amakuni,' which was made over

1000 years ago. No one knows what sword was in use before that time. The killing of men by the government is inevitable, as it diminishes the number of bad men and increases the number of good ones. If we could control without killing it might be called a peaceable government, but it is only maintained by the precious sword in our heart, which, killing the evil thoughts, will lead to the blessed condition. Be it the individual, the family, or the state, its good or evil condition will be produced by the righteousness or the unrighteousness of their respective swords.

Some are rather afraid of possessing a blessed sword, but as it is a most precious guard of our lives, we must choose as good-souled a sword as possible.

Some superstitious men insist that good or evil fortune will result from a certain measure of the sword. We only ask such men what good or evil fortune ever resulted from the differing statures of men.

Some even dislike the swords that bear inscriptions relating to Hachiman (the god of war), or to Buddha, the lotus flower, or Sanskrit letters, and it will be wholly useless to tell these foolish ones that such an idea is quite unfounded.

CLASSIFICATION AND DESCRIPTION OF THE SWORDS.

All swords are classified and grouped under the province or the school to which they belong. We shall treat, in the following pages, of the characteristics of such groups and those of the individual maker.

I. YAMATO CLASS.

The general characteristics are as follows:

(a) Long sword: Blade slender; ridge wide and high; some are bent in the center; regular woody mark; cap closely welded; some have the three-angled back; Iori is generally hill-shaped. The general features of engraving and point are rather eccentric.

(b) Short sword: Always straight; file-marks of the nakago differ. Even the works of the same master have 'Higaki,' 'hawk's feather,' or 'crosswise oblique file,' etc.; this being particularly true of inferior makers.

(1) Amakuni, born in Uta in the era of Taiho.

Blade slender; ridge wide; Iori deep; woody mark very fine; skin beautiful; edge abounds in boiling marks; point closely welded; feet of the 'small midare' type; some are of 'Notare midare.'

(2) Amakura, identical with Amakuni.

Blade considerably bent; ridge wide; Iori deep; stuff-iron highly tempered. The welded edge is small at the hilt and has 'medium midare' here and there, two or three inches above the hilt (whose reverse feet are well welded), and is closely welded in the point; somewhat slender at the sides (where there is no reflex line). Both body and edge are admirably well made, and although the back is angled in the nakago, it appears to be round at the first glance. File-marks in the plain are of different kinds, some even having hammer-marks. The head of the nakago is either curved or angular. Some have the points of their angles rounded.

(3) Tomomitsu, in the era of Wado.

The feature of this blade is its dryness; ridge wide; regular woody lines very fine; edge of 'midare,' which is small in the hilt, but wide in the middle, (some, however, are small). Far inferior to Amakuni and Amakura.

(4) Yasunori, in the era of Eien.

Blade thick and straight; ridge high; Iori hill-shaped; regular woody marks very fine; boiling marks abundant; body and edge beautiful; quality medium.

(5) Yukihiro, in the era of Eien.

Blade slender and dry; ridge wide; back thin; regular woody line; slender, straight edge, of 'small midare,' or 'Notare midare'; it boils; back round; resembles the work of Bungo Yukihiro; the inscription consists of two letters of "So" type (i. e. italic).

II. TAYEMA CLASS.

(a) In general, this class belongs to the genuine Kurihara. Some halberds have furrows; works of Senjuin sometimes contain very skillfully engraved figures, but are generally undecorated; Ken (double-edged sword) has its point acute and its furrows deeply cut.

(b) Nakago is thicker towards the edge; file-marks are of different kinds; it may also have the crosswise Higaki. The name is inscribed on the uppermost part of the nakago.

(c) The blade of the short sword is thick and straight. It is wider towards the nakago. Some have the three-angled back; most are of the Ukubi-shape. Generally the furrow is not present. With the Ken type the furrow, sculpture, etc., are rarely found.

(1) Tayema, in the era of Shomu.

Blade thick; ridge high; width either medium or narrow; Iori deep; fine, regular, woody lines; pear's skin; rough boiling marks. 'Straight edged' is narrow in the hilt and wide toward the point, boils well, point closely welded, sometimes containing reflex line.

The short sword is slightly bent and wide. In other particulars it resembles the long sword. The file-marks are of different kinds; nakago is narrow towards the head; inscriptions in Ken-shape are rarely seen. The Tayema family includes many generations, such as Kuniyuki, Tashiyuki, etc., of which a minute account will be found in their "genealogy."

(2) Shirikake. That is Norinaga, in the era of Kencho.

Blade slender; ridge wide and high; bent at the center; regular and irregular woody lines; Iori deep; straight midare; mixed 'Gunome' edge; 'lightening' and 'boiling marks.'

The small sword is always straight. Ridge and Iori high; straight edge type; its welding and engraving are identical with that of Tayema.

Nakago is thick in the back; file-marks crosswise; (later work, however, has a somewhat oblique filing); head generally angle-shaped; back straight. The same inscription, which has been in use for many generations, is "made by Norinaga," or "made by Yamato Norinaga"; later it was changed to "made by Norinaga of the province of Yamato," or "made by Shirikake Norinaga of Yamato."

(3) Senjuin, in the era of Chokei.

Blade much bent; ridge high and wide; back round; though the welding is scarcely visible, it shows a regular woody grain; 'straight edge' having 'small-feet'; point medium.

The structure of the short resembles that of the long sword.

File-mark of the nakago is oblique on the ridge, crosswise on its plain, or, in some cases, the crosswise mark is two or three inches above the hilt, accompanied by a 'great oblique' file near the point; the back is a much rounded angle; head is

rounded angle. Later works have both Higaki and crosswise; thick round head and angle back. The inscription reads, "Senjuin," "Senjuin Dōin," "Yamato nokuni Shōegamigori," or the maker's true name. There are many generations from Yukinobu and Shigihiro, the founders of the house of Yasushige and Yoshihiro, etc. The wide midare bears a great resemblance to the Kamakura class.

(4) Kanenaga, in the era of Teiō.

Blade long; bent in center; ridge high and uncommonly wide; Iori deep; body thick towards hilt; peculiar regular woody lines; cap loosely welded or round, sometimes has reflex line; 'medium straight,' 'wide straight,' or 'midare edge'; generally the welded edge is wide at the point; boiling is abundant and coarse, occasionally, however, it is clear and fine; glory deep; some have welded back. Short swords are rarely seen among the old blades. Works of various masters having similar inscriptions are numerous. The older works are superior.

The file-mark of the nakago is hawk's feather; back round; round head. Some of the works of Kanetoshi are filed crosswise.

III. SENGAI CLASS.

This class includes many makers. The furrow is rare, and the general features resemble Kanenaga. Has regularly woody lines; both straight and midare edge; caps of different kinds, with some having deep reflex lines.

The short sword is generally straight, with a thick body, the back sometimes being triangular; irregular woody lines occur and the edge of the later work has a coarse, unlovely margin; some blades have no boiling marks, while others have scattered lines. Further details resemble Kanenaga. Some blades are adorned with engraving and carving.

There are middle-sized short swords; their file-marks are oblique, or frequently Higaki.

(1) Kaneuji, in the era of Enhei.

Also called Yamato Shidzu. Ridge high and wide; Iori medium; point small; regular woody lines; perfect skin; of the straight, 'small gunome,' or 'midare' type; deep glory; rough, minute boiling marks; scattered lines occasionally appear: caps vary.

The short sword is either straight or curved; backs differ; widths and bodies vary, some have carved designs. In other respects they resemble the long swords.

The back of the nakago is either wide or round; file-marks crosswise, a trifle oblique, or Higaki; head round; furrow rare. Kaneuji became a disciple of Masamune and lived in Shidzu in Mino.

(2) Yoshimitsu, in the era of Reio.

His long sword is rare. The short sword is short; dry in point; thick toward hilt; no boiling; both edge and back of the nakago round; slender towards the point; round head; the inscription consists of two initials. No resemblance to Yoshiro.

(3) Yasumasa Goro, in the era of Shoan.

The most brilliant work of the Yamato class; ridge wide and high; bent in center; Iori hill-shaped; regular woody lines; cap closely welded; along the margin of the cap the welding mark may gradually be discovered; edge straight and slender towards the hilt; sometimes has a little midare; occasional scattering lines or boiling marks.

The short sword is straight and thick in the body. The same is true of the long sword in every respect.

The nakago is round in back; file-mark of Higaki; rounded head. The latter work sometimes bears the oblique file-mark, which, although it has lengthwise split, is not considered flawed. It is said that with some swords the regular woody lines are present, but invisible; also that some blades are made wholly of steel. Engraved designs are rare.

(4) Hasebe Kunishige.

He lived in Sagami, Yamashiro, Kawachi, Settsu, and Yamato. He was included in the Yamato class in the ancient books, but is now spoken of as belonging to the Kyo class.

(5) Uta.

His school is included in the Settsu-chu class. He was a native of Yamato, but later made his home in Etchu.

IV. KYO CLASS.

The general features of this class are as follows:

(a) Long sword. Blade well bent; equal in hilt and point; medium Iori and point; both regular and irregular woody lines are noble; boiling abundant; glory deep. This Choji-midare

closely resembles the work of Bizen and Ichimoji; cap straight-edged; back round, sometimes showing a welding mark. Some have long and sharply defined Sanskrit letters; point slightly rounded; furrow reaches to hilt.

The short sword is nearly always straight. File-marks are generally crosswise, excepting in the works of Sadatoshi, which have great oblique filing. Ancient blades of highest quality, whose file-marks are invisible, greatly resemble each other, whether they be the work of Kyo, Yamato, Bizen, Kamakura, or others.

(1) *Munechika*, in the era of Eien.

Ridge somewhat wide; some swords have the furrow, while others contain Ken, Gomaheshi, etc. Width and thickness medium; Iori medium. All blades have very minute and beautiful regular woody lines, which, when closely examined, present a peculiar and incomparable individuality of appearance.

The short sword is straight and of the "Shobu type." There are also medium-sized short swords, which have 'small feet' in the straight edge, or 'small midare' and 'notare.' In some the welded edge is slender at the center and wide in the upper part; some are welded with strong boiling in the margin.

The nakago is round in the back and slender in the point; file-mark crosswise or oblique; head of the obtuse angle type. The inscription is "*Sanjo Munechika*," "*Sanjo*," "*Munechika*," "*Nippon ichi*," "*Yukizane*," or "*Bungo Yuki*."

Other work having the same inscription is found in Iga. These have the file-mark crosswise in the ridge and oblique in the plain. Its quality is inferior.

(2) *Yoshiiye*, in the era of Eien.

He is believed to be the son of *Munechika*, but some say that he adopted another name, assumed by that master. The features of the blade are identical with *Munechika*; no short sword; regular woody lines; Iori shallow; furrow rare; some of 'small Notare midare' type; frequently the slender, straight edge has 'small feet'; its 'Choji edge' resembles the 'Kiku' type; abundant boiling; deep glory; perfect skin; sometimes the edge widens toward the hilt; cap large and round, with little reflex lines; file-mark crosswise; back thick; head round. In the inscription, "*Bizen*," *Yoshiiye* used the word "created," but *Sanjo* used the word "made."

(3) Arikuni, in the era of Eien; disciple of Munechika.

Blade slender; ridge high; fine, regular, woody lines; Iori somewhat shallow; small and boiling midare. The skillful structure of this sword at once proves its right to be included in the Kyo class.

(4) Sadatoshi, in the era of Bunei; lived in Ayakaji.

Ridge wide; Iori shallow; has 'Choji edge' on a small scale, and also Choji mixed with 'straight edge;' deep glory. Occasionally the edge is wider in the hilt and possesses some midare. Although it resembles the work of Bizen Ichomoji, it has more abundant boiling marks. Its 'Choji midare' resembles that of Yoshiie, and has some scattered lines; round with reflex lines. The short sword is rare. The back of the nakago is thick; file-mark great oblique; round head: inscription is in Sō type.

(5) Kanenaga, in the era of Chogen; lived in Gojo.

The features of his blades resemble those of Arikuni, his father. Furrowed, point small; 'Choji edge;' 'midare' or 'fine midare;' bears resemblance to Sadatoshi; the end of the 'midare' boils; deep glory; somewhat lurid spotted skin. The short sword is rare; file-mark crosswise, or a trifle oblique; head round.

(6) Kuninaga, in the era of Jireki, son of Kanenaga.

His work resembles that of Sadatoshi; Iori deep; ridge high; skillful midare; back of the nakago thick; file-marks small and oblique.

(7) Kuniyuki, in the era of Shogen; called Raitaro.

Blade considerably bent; Iori medium; regular woody grain; tempered but lurid skin, furrowed; the 'Choji edge' contains abundant midare in the hilt; wide and straight for six or seven inches upward from the hilt,—in some there are 'small feet' at this part, and more at from five to one or two inches above the hilt; cap round and straight-edged. The back may or may not show scattered lines; boiling mark fine; glory deep; blade slender. It might be confounded with the Bizen class, though it differs from it in its abundant boiling and varying features. The short sword is rare. The back of the nakago is thick; file-marked crosswise; thick in its plain and mostly round headed. Inscription consists of the two letters of his name in large type. He never inscribes the word Rai.

(8) Kunitoshi, in the era of Seiō; called Niji Kunitoshi.

General features resemble Kuniyuki; edge has midare in the hilt and upper part. In some cases the wide, straight edge has 'feet,' in others the 'Choji edge.' There are also blades of welded back, 'reverse feet,' 'straight edge' and the 'notare midare.' In 'sugukas,' it does not boil so much as in 'midare.' The nakago is like that of Kuniyuki. The inscription does not contain the letter Rai. These may be classified as the higher, the middle, and the lower types. His signature has often been forged, as is also the case with Rai Kunitoshi.

(9) Rai Kunitoshi, the same province as Kunitoshi.

Blade slender; ridge wide; point and Iori rather deep; the regular woody grain somewhat lurid; boils well, and has deep glory; generally straight; rarely has 'midare edge' of 'Gonome type;' cap round.

The short sword is straight, generally narrow, but widening toward the hilt; deep reflex line. Other features are identical with the long swords. Sanskrit letters in running type; 'Ken' is vaguely marked in the sides, but has middle ridge.

The back of the nakago is angular; file-marked crosswise; thick back. The inscription consists of the word "Rai Kunitoshi;" often in small type, though found in many other types. It is said that he changed the form of his inscription six times, (consult the catalogue of the Nakago), sometimes inscribing himself "Rai Minamoto Kunitoshi."

(10) Rai Kunimitsu, in the era of Shoan.

Blade bent in the middle part and thick; Iori shallow; regular woody lines; soft stuff-iron; texture fine, showing irregular spots; skin lurid; point slender; edge straight, straight having 'small feet;' 'notare midare,' 'small midare;' or the wide, straight edge of the 'Choji type,' or the one resembling Kuniyuki; boils well; deep glory; welded back; round cap. It is said that the beautiful midare was made in his youth, while the 'straight' was constructed in his old age.

Some of the short swords are made straight and others curved; of the 'straight edge' or 'notare type;' reflex lines, rather deep; boiling marks very fine; glory deep; other points are like the long sword. Some have very beautiful thread-like welding lines; file-mark is crosswise; the head round or bent. The inscription consists of three letters of "Rai Kuni mitsu," or of the four letters of "Rai Minamoto Kuni mitsu."

(11) Rai Kunitsugu, in the era of Kagen; it is said that he came from Kamakura.

Blades different sizes, mainly large, medium and small.

There is also the Tachi sword, (the largest one of all, borne only by a commander); regular woody lines; lurid skin; small point; shallow Iori; some having triangular back; figures brilliantly cut; furrow wide and shallow; edge is of 'notare'; resembling, but far outshining Kunimitsu; some have midare in the hilt; welded back; abundant boiling; glory deep; boiling mark fine in the midare.

The short sword is not curved; it has a wide body and peculiar furrow of the so-called Kunitsugu type. Blades have notare edge; caps of different kinds; glory deep, and boiling midare, rarely of straight edge type. In other respects they resemble the long swords.

The back of the nakago is angular; has crosswise file-mark, and head round; backs round in some swords. Inscription consists of the three letters of "Rai Kūni tsugu" or of the four letters of "Rai Minamoto Kuni tsugu." In his latter years he became a disciple of Masamune.

(12) Tomokuni, in the era of Sho-wa.

The short sword is bent and rather flat; has Iori and triangular back; figures of different kinds; 'great notare' edge; sometimes has 'dewy balls'; boils well; cap has deep reflex lines; some resemble Shizu Sadamune. Some blades are longer and flatter than others. The long sword is rare; file-mark crosswise; head round.

(13) Mitsukane, in the era of Sho-wa. He is called "Chudo Rai" or "Tatsu Rai" because he made his swords in a Chudo (temple) in Tatsu of Omi province. He was first a disciple of Bizen Nagamitsu, and later of Kunitoshi.

Long swords are never found. The short sword droops somewhat; thick body; deep Iori and back; sometimes has triangular back; very fine, regular woody lines of the straight edge type; little midare; cap has deep 'reflex lines' and is rounded in the middle; rich boiling; thick back; file-mark crosswise; round head; inscription consists of the two letters of his name. Some have figures. There is a decided individuality in the cap of each of his blades.

(14) Ryokai, in the era of Shoo; son of Kunitoshi; a disciple of Sadatoshi.

Blade slender; ridge high; fine, regular woody grain; furrowed, shallow back; some of triangular back type; small point. The edge is 'straight'; 'straight having small feet'; 'small midare,' that resembling Kunitoshi, or that having scattered lines and a wide edge at the hilt; boiling rich and fine; glory deep; cap round; reflex line deep.

The short sword of the straight type, thick; some a trifle longer than others; straight edge; is of both Shobu and Ukubi types; there are also medium sized swords.

The back of the nakago is angular; file-mark crosswise; generally a round head. His popular name is "Mitsushige," "Ryohai" being his religious name.

(15) Nobukuni, there are three generations—Kenbu, Teiji, and Ōei.

The structure is of the furrowed and the 'back' type; irregular woody lines; lurid skin; shallow Iori; some have a triangular back and small point; figures frequently occur which are not distinctly cut; some have the welded back. Swords are of both notare and midare and of straight type; boils well; glory deep; cap round.

The short sword is straight, rarely bent; some are long. There are also middle-sized swords of both the Ukubi and the Shobu types. In other respects they are identical with the long sword. Some bear a resemblance to Sadamune.

As for the works of Teiji and Ōei, the short sword is straight and thick, may be of either straight or midare type; has triangular or Iori back; the figure and also Sanskrit letters are of many kinds and designs, such as the spade-shaped lotus flower, and Amakurikara; the edge is generally wider toward the hilt, and in some cases the end resembles the work of Sagami or Bizen, the chief difference being that generally its 'feet of midare' form a round group, by twos or threes. The back of the nakago is thick; file-mark crosswise, oblique; mostly round-headed. Later blades are round-backed. Of the work of the three generations of Nobokuni, the first is superior. Many swords bear identical inscriptions of "Genzaemon," "Gengoro," etc. Among the older works some have their signature deflecting low toward the left. Later works have the word Kuni, wide at the foot. (Consult the catalogue of the nakago.)

(16) Hasebe, in the era of Reio: called Kunishige.

Blade slender; point small; mostly a triangular back; Iori shallow. In some cases the back is round and the blade furrowed; irregular woody texture; beautiful but lurid skin. Its figures are Ken, Sanskrit letters of spade-shaped lotus flower, Amakurikari, etc., which are of many varieties, but loosely designed and unskillfully carved; many swords resemble the blades of Hiromitsu, Akihiro, Nobukuni, etc., but there is always a strong individuality of the cap and kayeri (reflex). The cap generally has a woody texture; but sometimes possesses the straight edge.

The short sword is curved; wide and thin; some are straight-edged, and exceedingly thin; many are of the elongated, flat type; kayeri is very deep. In other respects they resemble the long swords.

The back of a nakago is round; file-mark crosswise; point slender; head round. The letter Kuni differs from the usual form. He was a disciple of Masamune.

The works of Kuninobu and his school resemble the blades of Hasebe, but are vastly inferior.

(17) Heianjo, in the era of Bunwa.

Blade thin and considerably bent; backs vary; Iori shallow; small or sometimes middle-sized point; of the great notare edge; deep kayeri; cap round, with boiling marks; figures in great variety, such as Kurikara. The works of Mitsunaga have 'great notare' and 'small, mixed midare.' Some occur which are of the straight type toward the point, but of 'midare of the notare,' and 'Gunome' toward the hilt. Those of Hitatsura are rare.

The short sword is longer, bent and thin. In other respects it resembles the long sword.

The back of the nakago is round; file-marks crosswise, or sometimes small oblique; head round; slender point.

(18) Masamune (Darma), in the era of Bunkwa.

Mostly round-backed; regular woody texture; small midare; fine notare; some boiling; round cap; rather flat; little kayeri. The short sword is of the straight type. In other respects resembling the long swords.

The back of the nakago is round; file-mark crosswise or oblique; head round. The inscription consists of the two letters, the letter Masa being of thin type. It may also be

inscribed as “Kunishige,” “Shigemitsu,” “Darma Nyudo,” “Darma,” etc. The point of the nakago is slender.

V. AWADAGUCHI CLASS.

Blade slender; fine, regular, woody texture or a beautiful irregular, woody texture; the most beautiful example of the Kyo class; stuff-iron, hard and glittering; body blue and edge white; has abundant boiling, both rough and minute; edge not broad; edge is the ‘straight, middle notare,’ ‘small midare of Choji type,’ with the ‘feet’ of ‘small Choji’; is noble as becomes so celebrated a name; not easily confounded with any other work. Figures are grand, skillfully and deeply cut. Sanskrit letter slender, widening towards the foot; furrow round-ended, deep and fine in its point; mostly triangular back.

The back of the nakago is angular, a trifle slender, full in some blades; filing-mark crosswise, oblique, or great oblique; mostly round head.

(1) Kunitomo, in the era of Genreki.

Blade slender and curved toward the hilt; ridge a trifle thin; body thick; Iori deep; back triangular; regular woody texture; fine, beautiful skin; straight edge has rich boiling; the double edge also occurs; round cap; welded back.

The structure of the short sword droops somewhat and is narrower; Iori medium. In other respects resembles the long swords.

The back of the nakago is round; file-mark crosswise oblique; mostly round head; inscription is “Kunitomo,” “Fujibayashi Kunitomo,” or the initial.

(2) Norikuni, in the era of Kempō.

The long sword is rare. Blade slender and considerably curved; welding fine; triangular back; medium Iori; edge of ‘slender straight,’ or of the ‘notare’ type; boils well; no kay-eri; close welding; fine point; some show a fine woody texture on the edge. His straight-edged swords are said to be superior to the midare types.

The short sword is of the straight type, rather smaller; middle or slender, straight edge; boils finely; cap round; carved figures resemble those of Awadaguchi.

The back of the nakago is thick; crosswise file; round head.

(3) Kuniyoshi, in the era of Kwangen.

The short sword is of the straight make; body medium; triangular back; same figure as Awadaguchi; mostly furrowed; fine, beautiful skin; 'Futsura' plentiful; of slender, straight edge or straight edge; cap round; some blades closely resembling Yoshimitsu's work. Tachi (the great commander's sword) is rare; slender and straight-edged. In other points resembling the short sword.

The back of the nakago is angular; file-marks crosswise; round head.

(4) Yoshimitsu, in the era of Bunei, the son of Kuniyoshi, called Toshiri.

The short sword is of the straight type, though somewhat drooping, narrow and small; of uniform medium thickness; triangular back; middle Iori; fine; beautiful stuff-iron, with a peculiar texture of skin; some closely welded; of the brilliant, straight-edged type, which is slender about the hilt; wider in the middle, and closely and strongly welded at the point. In some cases it has 'small midare' toward the hilt; 'straight edge' at the point, and finally welded at the Fukura; sometimes with midare; cap round; some have the 'flaming end'; it is said that those blades of which the kayeri is shallow are sure to have no cap which is not round and no hilt which is not straight-edged; boiling mark fine and coarse; glory deep; pre-fatory welding is done before the edge is welded; the same figures as Awadaguchi. He made but few long swords, all of which are slender; ridge high; furrow reaching to the hilt; midare edge; in other points resembling the short swords; angular nakago back; round head; file-mark crosswise, and beautiful, but almost invisible.

(5) Hisakuni, in the era of Genreki; called Yoshiro.

Slender blade; small point; a little wider ridge; medium breadth and thickness; generally triangular back; Iori and furrows rare; fine, beautiful skin; 'middle straight edge' or 'small midare edge'; rich boiling; clear edge; sometimes having deep 'feet' at the centre; round medium cap; some closely welded.

The short sword is both straight and bent; medium breadth and thickness; triangular back; Iori deep; in other respects resembling the long swords. Most blades have Awadaguchi figures.

The nakago is thick in back; file-mark great oblique or small oblique; point slender; head round.

(6) Kuniyasu (Tosaburo), in the era of Genreki.

Slender blade; point small; Iori medium; rarely furrowed; is of 'small midare,' combined here and there with 'Choji;' has also 'boiling,' 'lightening,' 'scattering mark,' 'balls,' etc. Some have a 'straight edge,' combined with a 'little midare'; cap round.

The short sword is rarely found, and is of the straight type.

Nakago is thick in the back; file-marks great oblique; round head.

(7) Kunikige, the same as above; called Shirōbyoye.

Blade resembles that of Kuniyasu; triangular back, wide in the middle; uneven texture; straight edge, similar to Kuniyoshi. But long and short swords are closely welded at the point. The file-mark is oblique.

(8) Arikuni (Togoro), the same province as Kunikige.

Blade slender and considerably bent; ridge high; similar to Kunitomo; skin fine; texture almost invisible; have nakago obliquely filed; has the 'black spot,' like the Bit-chū class; some with irregular, woody lines; slender, straight edge; boils; has glory and 'chikei;' cap round; nakago with thick back; file either crosswise, oblique or great oblique. He later lived in Kamada of Omi.

(9) Kunitsuna, called Sakonshogen Goroku; in the era of Kencho; afterward emigrated to Sagami.

Blade slender and long; point closely welded; ridge a little wider; Iori shallow; furrowed specimens are rare; edge of the wide, straight-edge type, with the small midare of the Choji type, although some have the midare near the hilt; boiling mark rough; also with 'chikei,' 'lightening,' or 'sunagoshi'; the waist edge is one or two inches above the hilt and comes like smoke from the welded mark, although in some specimens it occurs as usual; in wide edge, this will be seen by turning the blade one or two inches.

The short sword has no pointing at the waist edge; kayeri is deep; boiling especially rich; both the edge and the stuff-iron brilliant; nakago with round back; file, crosswise oblique; plain, thick; head round.

(10) Kunimitsu, in the era of Kwangen.

Ridge high; welded mark fine and highly tempered; slender, straight-edge type; beautiful boiling mark; inscription of the Sō type.

(11) Kikuzukuri, in the era of Genreki.

Some say his blades were really made by the Emperor Gotoba. The blade resembles Norimune's work; ridge make; Iori and back shallow; point small; very beautiful skin; 'choji edge;' some combined with the 'reverse feet;' has 'balls,' 'lightening' and 'chikei;' some specimens have a fanciful midare; deep glory; rich boiling. The nakago, being made by Norimune and others, has no definite file-mark; round head. In the hilt the figure of the Kiku (chrysanthemum) is cut, its diameter being 45 sun, and the number of its petals being 16, 24, or 32. This is most curious work.

(12) Nakajima Rai, in the era of Embun; three generations of Rai Kuninaga worked with him; lived in Settsu.

The furrowed blade and point present several varieties; regular woody line; shallow Iori; triangular back; middle, straight edge; round cap; with glory and boiling; resembles the inferior works of Kunimitsu.

The short sword is of the bent type; breadth medium; with both straight edge and midare; cap of various forms; furrow and back of many sorts; file crosswise; head generally round.

VI. KAMAKURA CLASS.

Blade rather wide; ridge narrow, and slightly bent; point rather long; Iori deep; triangular back, with a wide center; irregular woody lines; wide edge; rough boiling and 'sunagoshi' (scattered line); cap large; 'kayeri' deep; welded mark; square Sanskrit letter; chisel mark, wide; rather long; point sharp. The Sankodzuka has its 'Tagane' more shallow than in the 'Ken.' The furrow does not reach the top of the small ridge; furrow point droops in order to widen the appearance of the edge and is unusual; toward the hilt it is smoothed away or ends brokenly. The ornamental figures incline to the center.

The short sword presents varied types, chiefly straight before Sadamune, but after his period either straight or bent; file crosswise or crosswise-oblique; back angular; sometimes round; head both angular and round.

(1) Kunimune, in the era of Kochō; called Saburo; born in Bizen, and the ancestor of Sagami.

His work is described under the Bizen class; edge with either small or large midare, the latter sometimes having a stain, and some being slightly boiled. In all other respects his work is like that of the Bizen class.

(2) Kunimitsu, in the era of Shōō; son of Awadaguchi Kunitsune and a disciple of Kunimune; called Shintogo.

The short sword is of the straight type, but rather narrow; triangular back, with wide center and deep declivity; fine and beautiful irregular woody lines, although lurid in parts; slender straight edge, with fine boiling mark; with 'lightening,' 'chikei,' etc.; edge generally somewhat narrow at the hilt, widening toward the point; woody texture on the edge; cap round; 'kayeri' deep; figure, Ken; Sanskrit letter, furrow and Gomahashi; specimens without a figure are rare.

Tachi and long swords are rare; point quite narrow, but in all other respects like the short sword; nakago with round back; file crosswise; head round.

(3) Kunishige, in the era of Shōma; called Shin Togoro.

His blades are like those of his father, Kunimitsu, but the edge is broader and the cut of the Sanskrit letter is more shallow.

(4) Kunihiro, of the same province as Kunishige.

Blade rather wide; generally with middle straight edge; figure larger and more free, somewhat resembling the work of Ral Kunitsuge, but in all other respects like the blades of his father, Kunimitsu, although his nakago is wider and thicker in the end than the work of his father and brother (Kunishige). The two brothers afterward inscribed as Kunimitsu.

(5) Sukezane, in the era of Bunei.

Blade wide; ridge narrow; the point rather long, resembling the work of Bizen Sukezane. Some specimens have a round back, and retain striking characteristics of the Kamakura class. He became more skillful after he came to Kamakura. Very brilliant 'Choji midare;' with 'glory,' scattered line; 'balls,' etc., while some blades have 'notare midare,' 'rough boiling,' etc.; file oblique; head round; head rarely angular, or with great 'higaki.'

(6) Yukimitsu, in the era of Bunei; called Tosabura; a disciple of Kunimitsu.

Blade slender and rather long; irregular woody texture; triangular back, wide top and deep or medium declivity; point extremely varied; in type, wide, straight, 'midare,' 'notare,' or 'hitatsura;' boils well; with 'lightening,' 'sunagashi,' or very irregular midare, etc.; cap round; deep 'kayeri.'

The short sword is of the straight type, and very rarely bent; breadth and thickness extremely varied; edge slender towards the hilt; all other details are like those of the long sword; nakago angular in back, or a little rounded; file crosswise; head generally angular, although some specimens show the oblique in the ridge and crosswise in the plain, with round heads.

(7) Masamune, in the era of Shoō and Kenbu; a son of Yuki-mitsu and a disciple of Sintogo Kunimitsu; called Gorō Nyūdo.

Blade wide and only slightly bent; triangular back with wide top and deep declivity; sometimes with Iori back: point rather long, although the small point also occurs; beautiful irregular woody texture; 'edge midare' or 'notare midare;' boiling rough and rich; with 'lightening' and 'sunagashi;' and, in some specimens, 'balls' resembling 'Choji' in miniature; some elements of 'small notare;' rich 'glory;' figures in Kamakura style; cap round, sometimes closely welded, or with scattered lines.

The short sword is of the straight type, although sometimes a little bent; breadth and thickness medium; edge slender toward the hilt; in all other particulars the same as the long sword. The back of the nakago is angular; file crosswise or angular. The back of the Tachi's nakago is round, and all blades of his are said to have figure, Ken, and furrows, specimens without figures being rare; the inscriptions consist of two words; although it is said that he signed the 'straight-edge' blades only, not those of 'midare.'

Many varieties of the midare of this artist, such as 'Tan-zaku,' 'fan-shaped,' 'opened fan-shape,' 'half-moon,' etc., were classified by the old book, but I have omitted them since they are liable to be confusing to beginners, and similar midare appears in the works of Sukesada and other inferior smiths.

As this celebrated artist made blades of extreme variety, we ought to judge them by their general features, for if we rely only upon their welded marks, which are common to all swords, we shall be greatly deceived; but since he was the great and

matchless swordsmith, his work has some distinctive and characteristic marks.

(8) Sadamune, in the era of Kenbu; called Hikoshiro.

Blade like Masamune's, but somewhat flatter; the same statement holds true of its back, point, and welding; generally furrowed; many are of the 'notare,' 'midare,' and 'ball-edge' type; with rich 'boiling,' 'sunagashi,' and 'lightening.' They greatly resemble the blades of Masamune, but have some elements of 'Notare;' cap round.

The short sword is of the bent type, and wider; some considerably bent, but more thick; some flat specimens are very long and slender toward the hilt; deep 'kayeri,' figure of 'Ken,' Kurikara, Sanskrit letter, etc., in the Kamakura style, or, in other blades, of ancient Nobukuni, etc.; all have figures; back of nakago angular; file oblique; head pointed and angular; some specimens with round back; file crosswise, or crosswise oblique, the file of the back being the same as that of the plain. Once he inscribed as Sukesada. The blades wrought by him at Takagi of Omi are somewhat inferior, and these are inscribed Hiromitsu, and have the same nakago as the Kamakura work.

(9) Hiromitsu, in the era of Kenbu; called Kurojiro.

The short sword is of the bent type, wide and thin; back triangular; top wide; deep declivity; some specimens are extremely long; irregular woody lines; edge of the Hitasura type, with numerous 'balls,' wide toward the point; 'kayeri' deep; cap with boiling, or very irregular midare; back frequently welded; rarely with straight edge. Long swords by Hiromitsu are very rarely seen; they are wide and only slightly bent; ridge somewhat high; furrow deep; quality superior to that of the short sword, which they resemble in all other respects; figures such as Ken, Sanskrit letter, and Kurekara, intricately engraved. Many specimens resemble closely the blades of Hasebe, etc. The back of the nakago is angular; file crosswise; head and back of the blade round; signature 'Hiromitsu, a native of the province Sagami." The uppermost line of the word Hiro is perpendicular. Another consists of the two letters. This is also the case with Hiromasa. Different men sometimes use the same signature.

(10) Akihiro, in the era of Bunwa; younger brother of Hiromitsu; called Kurosaburo.

The general features of the short sword are the same as the blades of Hiromitsu; midare small; scale large; quality superior; wide sword is very rare; considerably bent and rather slender. The long sword is rare and unskillfully wrought; its blade is much bent and rather narrow; figures numerous and similar to those of Hiromitsu; nakago also the same as Hiromitsu's; signed "Native of Sagami;" the letter Ahi is a Sō type; the under points of the letter Hiro are oblique. He was a disciple of Sadamune. Even those who were not the disciples of Masamune became more skillful after they came to Kamakura than they had been before. Of such men further details are given in the chapter of their genealogy.

(11) Shimada, in the era of Kosei; lived in Suruga; called Yoshisuke.

Blade of various forms, including swords of medium size; Iori rather deep; some specimens show triangular backs and furrows; point varied; irregular woody texture; in type 'notare;' large scale, or Hitasura; some specimens show a richly boiled woody texture, while others have midare of the 'Gunome' type, resembling that of the Sagami class; the straight edge is rarely found; cap is round, has a deep 'kayeri,' and, in some specimens, a scattered midare. The figures are varied.

The short sword is of the slender, straight edge, or of the 'small midare' type; bent wide and shallow, although some specimens are straight and narrow. In all other respects they resemble the long sword; back of the nakago thick; file crosswise; point slender; head round; signature unchanged for many generations.

VII. MINI CLASS.

Most of the swordsmiths of this class came from Yamato, and their blades, therefore, resemble those of the Yamato class; edge straight or midare with 'feet.' Ancient specimens show the regular woody texture, but modern blades have the irregular woody texture; in the work of the Shizu school we see rich boiling. There are many skillfully wrought blades, even among the later swords; file mark chiefly Higaki or hawk's feather; or, in some specimens crosswise, or the small oblique; head generally round; in the works of Senjuin some blades are crosswise in the plain and oblique in the ridge. Both ancient

and modern swords rarely show the cut and the furrow; ridge usually narrow.

(1) Kaneuji, in the era of Gen Ō; a native of Shizu.

Blade, back, and point vary in form; Iori ordinary; some specimens show the triangular back, the irregular woody texture, and the furrow; boils well; midare somewhat rounded, and some specimens have 'balls'; cap round.

The short sword occurs in various forms, and resembles the long sword; some specimens show the straight edge, which, in its finest instances, resembles Samoji's work. Generally speaking, this school of Masamune is distinguished by its small kirikake. The back of the nakago is thick; file crosswise and Higaki; head round. There are many generations of the house of Kaneuji, the later ones being inferior. He afterward became a disciple of Masamune.

(2) Kanenobu, a disciple of Kaneuji; called Naoe Shizu.

Edge with 'Gunome midare,' having 'sunagashi,' in the style of the Sheki class; boils well. There is also a school named after Naoye Shizu, who was a native of Shiga in Awari.

(3) Kinju, in the era of Shōō; a disciple of Masamune.

Blade of various forms; Iori ordinary; some specimens have the triangular back and furrow; point and welding varied; irregular woody texture; midare of the notare type, and small 'Gunome'; has boiling and resembles the minor work of Shizu; round cap.

The short sword is wide and bent; straight-edged in some specimens; in all other respects like the long swords. The back of the nakago is thick; file crosswise; head round.

(4) Kirigio, son of Kinju; in the era of Kenbu.

Edge straight combined with 'Gunome,' or the midare of the Notare type; boils finely.

(5) Tametsugu, born in Et-chu; a son of Yoshihiro, and a disciple of Norishige.

The short sword is bent; shallow Iori; triangular back; of the midare type; well boiled or of 'small Gunome,' or of the straight edge form, having 'small feet' or with the edge similar to that of Kinju's; cap round; file crosswise oblique.

(6) Senjuin, in the era of Shōō; lived in Seki.

His blades are generally of the midare type and irregularly boiled; generally retaining the character of the Seki class;

woody texture on the edge, like the work of Shizu and Naoye, and rich boiling like Hitatsura's blades; some specimens resemble the Sagami class; file crosswise, but oblique in the ridge. His native country was Yamato, but he afterward removed to Mino. There were many generations of his house.

(7) Kaneyoshi, in the era of Keireki; called Seki Yoshisada.

Blade slender; ridge narrow; fine; regular woody texture; some swords show the straight edge combined with the 'small midare'; boils slightly; some blades with the Gunome midare; cap round.

(8) Kanesada, in the era of Bunkei.

Midare large; boiling and with deep glory. He was the greatest swordsmith of his age, and his good blades resemble those of Samoji and Shizu.

(9) Hoju, in the era of Teio; a native of Mutsu.

Blade sometimes narrow; point small; Iori shallow; back triangular; irregular woody texture; loose; of the straight, or of the midare type, or else resembling the work of Nobukuni, or of Sheki; some boil, and others not; cap round; figures, the Sanskrit letters, spade-shaped lotus flower, etc., which resemble those of Hasebe, although inferior to his work.

The short sword is either of the straight or the bent type; in all other respects resembles the long sword. The back of the nakago is thick; file crosswise; head round.

(10) Getsusan, in the era of Genō to Meireki; lived in Mutsu or Dewa.

Blade ordinary; small point; furrowed; common Iori; skin the famous 'Ayasugi' (beautiful woody texture of the tree 'sugi'); some do not have this skin, while it appears in others; often split.

The short sword is of various forms; rather small, but sometimes medium; in all other respects resembles the long sword.

The back of the nakago is angular or round; file crosswise, or oblique; head round; edge elevated.

VIII. NORTH COUNTRY CLASS.

Its boiling mark is mostly deep; has some 'sunagashi'; the scattered line is inferior to the work of other countries, although this is not invariably the case. The later works show deterioration both in shape and in stuff-iron.

(1) Fuyuhiko, in the era of Koshi; lived in Wakasa.

Blade and Iori ordinary; triangular back and furrow; point rather small; some have the woody texture, which is sometimes very beautiful; 'notare straight,' or 'Gunome midare' in type, and either large or wide edge. Some specimens are hard without boiling, while others boil; some have deep 'glory.'

The short sword is of various forms; some are medium in size; others have points like long swords.

The back of the nakago is varied; file crosswise or oblique; head round, and higher toward the edge. He was a grandson of Hirotsugu. Many generations succeeded him.

(2) Kuniyasu, in the era of Ōei; lived in Echizen.

Blade wide and rather thin; Iori deep; back triangular or round; regular woody line; some stiffness will be found in the stuff-iron on account of premature welding; edge of the 'Gunome' type, combined with the 'reverse feet,' or the straight edge, resembling Fujishima's blades; boils; some specimens have the welded back; woody texture on the margin of the edge. The short sword resembles the long; signed Rai Kuniyasu. The back of the nakago is angular; file great oblique. He is called Echizen Rai; born in Kyo, a descendant of Rai.

(3) Morihiro, in the era of Ōei; son of Kuniyasu; lived in Echizen.

Blade wide; edge of the notare type or much scattered notare; back of the nakago round; signature of two letters.

(4) Unozu, in the province of Et-chū.

Blade and point of various forms; furrowed; Iori shallow; back triangular; edge of the great straight or midare type; some specimens are brilliant, and have 'scattered lines,' 'lightening,' etc.; cap varied, some having the irregular midare, and others the round; boils well; some blades are so excellent that they are confounded with the Sagami class; others show the slender, straight edge. The works of Niudo Kunimitsu are the best of this class. Many have the woody texture, and the large, boiled, straight edge, etc., while others look like new swords. The quality of the blades is uneven. Generally we see the 'sunagashi' on the edge, and sometimes the woody texture.

The short sword is of many forms; some are medium in size, while others resemble the long swords. The nakago is some-

times round in the back; file crosswise; head round; signed with the letter Kuni.

(5) Yoshihiro, in the era of Kenbu; lived in Et-chū.

Blade is long and bent; ridge rather wide; Iori deep; furrowed; point sometimes long, although certain specimens have the small point; irregular woody texture; skin very fine; large and wide notare midare; fine, abundant boiling; deep glory; midare always toward the hilt and broad in the side; cap round; kayeri deep; some blades have the 'straight midare' and are beautiful. The swords of Yoshiro greatly resemble those of Masamune, but the texture of the latter is rough and active, while that of the former is fine and diffuse; the blade is like the finer work of Masamune.

The short sword is rare; straight type, although some specimens are bent and have the triangular back.

The nakago has an angular back; file crosswise; point sharp, shallow, angular head; signature generally lacking. The swords made by Yoshihiro during his residence in Kamakura and signed Yoshihiro, are called Kamakura Gō. He was a disciple of Masamune. There was another swordsmith called Yoshihiro of the Senjuin class, but his work is very different from that of Yoshihiro of Et-chū.

(6) Norishige, in the era of Seichū; called Gofukū Gō; lived in Et-chū.

Blade long and considerably bent; ridge rather wide and high; furrowed; deep Iori; triangular back; points varied; irregular woody texture which is very beautiful, and found both on the body and on the edge; some blades have no skin, but are of close and beautiful welding; well-boiled midare; with 'sunagashi,' 'lightening,' or 'notare midare'; only rarely of the straight edge or of the 'large midare' type; cap round and with deep 'kayeri.' When Norishige was a disciple of Yoshihiro, his work had the small ridge and an edge which, melting into the stuff-iron, rose high like smoke. When afterwards he became a disciple of Masamune, his blade became very beautiful, with a strongly welded point.

The short sword is of the straight type, narrow and thick, but in all other respects resembles the long sword. The nakago has an angular back; file crosswise; head round; inscription of the wide cut, although some are cut in the Ken

shape; signed sometimes as Sayiki Norishige, a native of Gofuku, in the district of Nei, of the province of Et-chū.

(7) Sanekage, in the era of Kenbu; a disciple of Norishige; lived in Kaga.

The short sword is bent; Iori common; back triangular; midare combined with 'Gunome,' or with 'boiling notare,' or with 'straight edge,' or with one like the work of Fujishima; cap round and deep; kayeri. The long sword is rarely seen. The back of the nakago is angular; file crosswise; head round; signed Fujiwara. Sanekage was born in Et-chū, but afterward removed to Hōki and Echigo.

(8) Tomoshige, in the era of Rareki; a disciple of Rai Kunitoshi; lived in Fujishima of Kaga.

Ridge narrow; Iori common. Some blades shallow and with triangular backs; point small; of the 'middle Gunome' type, with round or irregular midare, having the straight or the double edge only rarely. No blades of this artist's work are brilliant, and many resemble the swords of the Seki or Bizen class; cap round or irregular.

The short sword is of various forms and similar in structure to the long sword. Some specimens are of medium size. Tomoshige was a native of Echizen. The nakago has an angular back; file crosswise or crosswise oblique; head angular with sides of the edge somewhat long, which is a general characteristic of Kaga.

(9) Nobunaga, in the era of Ōei; lived in Kaga.

Middle Gunome or small Gunome in type, or with an edge resembling Fujishima's work. The short sword has the straight edge. In all other respects his blades resemble those of Fujishima.

(10) Hoseiji, in the era of Kenbu; lived in Yajima; called Kunimitsu.

Blade slender; irregular woody lines; small point; shallow Iori; made many halberds; some of medium size, or of the 'Shōbu' class; edge of the 'Choji,' or 'great midare' type, with 'deep feet'; most specimens are not 'boiled,' but have deep 'glory.' Some blades are of small size, or of the 'Ichimoji' type, or the straight edge. The cap is closely welded. In the case of the halberds the point is usually welded softly for two or three inches. The short sword is rare; but it is straight and narrow.

The nakago has thick back; file crosswise; head rather larger and round.

(11) Kagemasa, in the era of Seiō; lived in Inaba.

Blade slender; ridge high; point small; Iori deep; back sometimes triangular; wide, straight edge. Some specimens are of the 'notare,' or 'midare,' or the 'Seki type,' or with the straight edge and 'feet,' or a little boiled; cap round, or, in some blades, with 'scattered lines.'

The short sword is straight and narrow, generally of the straight edge type. The nakago has an angular back; file crosswise oblique; head round; the letters of the inscription are rather long.

(12) Yasutsuna, in the era of Daidō; lived in Hoki.

Blade long and wide; ridge narrow; point small; Iori either shallow or deep; irregular woody texture; with 'small midare'; well boiled; has 'lightening' or 'sunagashi.' Some specimens have the notare edge; cap round; noble and giving all evidences of great age; file crosswise; head round; inscription large; 'Ken' and Sanskrit letter deeply cut and short.

(13) Sanemori, in the era of Shōwa; lived in Ohara of Hoki.

Blade long; Iori shallow; point small; lurid, irregular, straight edge, with small midare; some blades show the 'Choji edge' or 'Uchinoke'; boils; cap round; 'Ken' and Sanskrit letters deeply cut; file oblique, either small or large; head round; signature long, wide letters, Ohara Sanemori, of the Province Hoki, or Getsu kei Unkyaku.

(14) Dōei, in the era of Kakitsu; lived in Izumo.

Blade sometimes medium size, and sometimes of the 'Shōbu type'; ridge high; point small; Iori varying with round 'Gunome,' 'midare' or 'Hitatsura,' or having welded back, either with or without boiling, or of the slender and hard, straight edge, or of the type with 'small feet'; with the furrow and the figures cut near the center.

The short sword is both straight and bent; nakago with the thick, or the angular back; file middle oblique; head generally round.

IX. IWAMI CLASS.

There are long swords, medium swords and short swords. The ridge is narrow; point varied; Iori both deep and shallow;

some specimens with triangular back; irregular woody texture; edge of the medium and small Gunome types, or with the notare midare, or with scattered boiling, or with the straight edge; cap varied; figure in the centre, as in Sagami's work. The nakago has the round or angular back; file crosswise oblique or small oblique; head angular, with the longer side toward the edge. In Tadasada's blades, however, the file-mark is the great oblique, while some of Sadasuye's swords show the crosswise file.

(1) Naotsuna, in the era of Kenbu; a disciple of Masamune.

Many of his blades are of large size; point small; cap round. The short sword is bent, while the other forms resemble the Iwami class.

(2) Sadatsuna, in the era of Meitoku.

Most blades with scattered boiling. The short sword is slightly bent; midare of the Utsu type, although some specimens show the 'reverse midare.' In all other respects his swords resemble the work of their class.

(3) Tadasada.

Blade rather wide; of the crowded 'small Gunome,' or of the 'great Gunome' type. The short sword is rarely seen; cap round; in all other respects showing the peculiarities of the Iwami class.

(4) Sadasuye.

The long sword is rare. The medium and short swords are slender and straight; with the straight edge, or, occasionally with midare; cap round. In all other respects these blades resemble the works of the Iwami school.

X. BIZEN CLASS.

(Works before Genreki are spoken of as belonging to the 'Old Bizen' class.)

The blade generally has a strong appearance; bent at the middle; Iori sharp or medium; regular or irregular woody texture. Old Bizen has the round welded marks; boiling fine, never rough, but generally scanty. It has deep 'glory.' The edge is of the 'midare;' the 'Choji,' or the straight edge type having 'feet.' Some have a very close resemblance to the Kyō class, which, however, has richer boiling, a welded back, and not so much curve as the Bizen class; also like the school of

Ichimoji, Rai Kuniyuki, Kunitoshi, or Sadatoshi. Some of the Old Bizen work is like Awadaguchi, having no 'feet' and rarely the 'pure straight edge.' The cap is generally sharp, having kayeri; very rarely round. The figure designs are generally slender; "Kurikara" and "Ken" are mostly cut narrow and placed in the ridge; the Sanskrit letter is unskillfully executed, being open, short, and pointed. Furrow reaches to the small point, furrow point follows the form of the small point of the blade. Most blades have the second furrow which reaches to the nakago. From the era of Hochi on, the furrows are generally wide and shallow, having a round end. Its 'Ken' has the middle ridge; and Sankozuke is deeply cut. Later works may have boiling or not; some have the woody texture, but, being coarse, may be judged as Bizen work at once; some, too, are like the later Seki works. Welded back is rare, but occasionally it may be found in the later works. Generally the Bizen swords have 'shadow color' on the body, especially in the work of Kanemitsu. The stuff-iron has a woody texture, called the "Bizen skin;" the iron is somewhat soft. The short swords are of different kinds, but Old Bizen and Ichimoji class have no short swords. The file-marks are nearly always oblique, but in some of the Old Bizen and Ichimoji the crosswise mark is found; head mostly round; back round and angular.

(1) Sukehira, in the era of Eien, province of Bizen.

Blade narrow and long; Iori common; regular woody texture; boils well; some have oblique skin at hilt; of the skillfully made 'midare' or the 'large Choji' type, like Norimune, Kumotsugu, etc. Some are of the straight edge, mixed with 'small midare;' point closely welded; back of the nakago thick; file-marks crosswise. Two generations used the same inscription. The first works are superior, and are inscribed as "Bizen no Kuni Sukehira." The letter was written thus (ㇿ). Occasionally it is said, the blades were inscribed "Motohira."

(2) Kanehiro, province of Bizen.

Blade narrow and slender; Iori and ridge, medium; point small; regular, very fine woody line; deep, wide furrow; of 'small midare,' or 'straight edge type' combined with the 'small midare;' boils well; woody texture, 'lightening' or 'Uchiyoke' on the edge; some gay, others gloomy. Some

have a large woody texture on the 'midare,' and sometimes, the oblique skin at the hilt; cap round or closely welded. The back of the nakago is thick; file-marks crosswise; head round. He afterwards lived in Kawachi. Some say that this Kanehiro is a different man, not Kanehiro of the era of Eien; but perhaps that is not so, for it is customary to work differently in a different country.

(3) Sukekane, province of Bizen.

Blade narrow and slender; Iori shallow; regular woody texture; some are furrowed; point small; is of the 'small midare' or the straight edge type, having 'small feet,' although some specimens have 'large midare,' and others have 'balls' and are well boiled; cap round; back of nakago round; file-marks middle oblique; head round. The same inscription is found among the works of the school of Ichimoji. The letters are of large and small types, but lack distinction.

(4) Tomonari, province of Bizen.

Blade long and slender; Iori shallow; some have round back; point small; sometimes the furrow is wide; some have woody texture; the edge is of the 'small midare' type, some having 'reverse feet,' of the straight edge having 'feet,' of the 'small notare edge,' or of the 'Choji edge;' cap round; boils finely, or considerably.

The back of the nakago is round; file-marks crosswise or oblique; head round. On one side the inscription is (reads), '(Long live the Lord),' and on the reverse side "Tomonari of the Province of Bizen." This sword is used in the festival of the Shogun. Other signatures in use are: "Tomonari," "Tomo-nari of the Province Bizen," and "Oho." It is said that there were three men using the same inscription.

(5) Nobufusa, province of Bizen.

Blade not broad; point small; irregular woody texture; boils considerably; of the 'notare' combined with 'Choji' type; none has 'great midare.'

The back of the nakago is thick; file-marks oblique; gradually becomes slender toward the point; inscription consists of the two initials. There were two generations of swordsmiths.

(6) Yoshikane, in the era of Choreki.

Blade strong; Iori shallow; small point active, and with skin; is of the 'middle' or 'wide straight edge' type, having

'small midare,' or of the 'Choji edge;' 'edge hard;' cap has a little midare or is round and has small 'kayeri.' The back of the nakago is thick; file-marks of different sorts; head round.

(7) Masatsune, in the era of Eien.

Blade narrow and long; mostly of the ridge make; Iori shallow; a fine, beautiful, regular woody texture; point small; is of the 'small midare' type combined with 'Choji;' or of the large edge having midare, or of the larger make, or of the 'reverse midare;' has boiling marks.

There were three generations in Bizen that used the same inscription, but the works of the later generations are inferior; works of the second generation have 'small midare;' the third generation has 'small midare' at the hilt, but are of the 'straight edge' type upward from the middle of the blade to the point, which is like Niji Kunitoshi.

The back of the nakago is thick; file-mark crosswise oblique; head mostly round. There were two Masatsunes called "Ino Masatsune," besides the Masatsunes of Bit-chū and Tsukuchi, making five Masatsunes in all.

XI. ICHIMOJI CLASS.

There is no short sword. Larger structure is rare; the back of Iori is shallow; mostly of the ridge make; point small; is of 'Choji midare' type; glory deep; boiling scanty; has the 'reverse midare' both large and small; cap round, sometimes it has a welded back.

The back of the nakago is thick; file-marks crosswise; head round. The work of Yoshioka Ichimoji has furrow; point somewhat long; Iori deep. The edge of the midare of his work has less glory than Ichimoji, and is ordinary; file-marks great oblique; straight edge very rarely seen.

(1) Norimune, in the era of Genreki.

Blade slender; ridge narrow; of the ridge make; Iori shallow; point small; fine, beautiful, irregular woody texture like Kyō work; of the 'Choji' edge, having 'balls,' of the 'small midare,' having 'reverse feet,' or 'Uchinoke,' or of that having the broad edge in the point; some boiling mark; very skillfully made.

The nakago has thick back, file-marks great or middle oblique; point slender; head round. Among the Tachi of this

class there are the works made by the Emperor Gotoba, which are known as “Kikugukuri.” (The details are given under the Kyō class.) On the swords which Norimune made, while he was in the royal service, he signed himself “Norimune” at the head of the nakago, this being the custom of all the sword-smiths in the royal service. Sometimes he cut the figure of the Kiku (chrysanthemum) flower of sixteen petals above his name, or, again, the word “Ichi” (one). There is another skillful smith in Nagafune who also uses “Norimune.” The edge is of the ‘midare’ in the middle and waist, and of the ‘wide straight edge’ in the point; fine, regular woody texture, like Masatsune; mostly inscribed as “a native of Nagafune” in a slender type.

The nakago is like that of the royal smith. There are many men who use the same inscription.

(2) Yasunori, in the era of Genreki; son of Norimune.

Blade slender and considerably curved; ridge narrow; Iori deep; of regular woody texture; very fine skin; ‘small midare;’ boils; like Norimune. Many features are common to both, but the work of the son is far inferior to that of the father.

(3) Sukemune, era of Genreki.

Blade is wide and longer in its point; Iori common; those having the inscriptions are slender; like Kunitoshi (of Niji); of fine, regular woody texture, the ‘notare edge’ having the ‘down feet,’ boiling at the point of the ‘midare;’ some have ‘waist edge;’ is called Dai (great) Ichimoji; inscription an engraved Kiku (chrysanthemum flower), and the number “Ichi”; file-marks oblique; head round.

(4) Sukenari, the same province as Sukemune.

Blade somewhat wide; Iori common; regular woody lines; ‘midare’ resembles that of Sukemune. Although his work was inferior when he signed as “Sukeshi,” yet he became skillful after he was appointed royal smith.

(5) Sukenobu, the same province as Sukemune.

Blade slender, fine, regular woody lines; ‘small midare,’ or having fine ‘Choji;’ boils; has unrefined appearance, but is nevertheless skillfully made.

(6) Nobufusa, the same province as Sukemune.

Blade slender; ridge high; Iori common; regular woody lines; of the ‘Choji edge,’ having the ‘large midare;’ boiling fine; sometimes ‘small midare.’

The nakago has the round back; file-marks crosswise or oblique; head round.

(7) Nobufusa, the same province as Sukemune.

Blade appears strong; stiff at hilt; Iori common; point small; fine woody texture, of the 'small midare' type, of which some are equal and slender to the top, and others a little wider; sometimes of the 'Choji edge' like Norimune. Cap round or closely welded.

The nakago has round back; file-marks crosswise, small or large oblique; head round.

(8) Nobumasa, in the era of Tei ō; son of Nobufusa.

Blade thin and slender, resembling the work of his father; ridge high; Iori deep; regular woody texture; of the skillfully made midare, which is closely welded at the point, and somewhat curved.

(9) Muneyoshi, in the era of Genreki.

Blade slender; Iori shallow; point small; fine and beautiful, regular woody texture; with 'small midare' or 'Choji,' having 'balls;' has 'boiling' and 'glory;' cap round; nakago with round back; file crosswise, or small or medium oblique; head round, and generally quite large, with Ichimoji; although in the blades of Norimune and Muneyoshi it is thin and slender.

(10) Yoshimune, a son of Muneyoshi; in the era of Gennin.

His blades are the same as those of Muneyoshi's, although some of his edges are stained.

(11) Yoshimochi, a son of Sukiyoshi; in the era of Bunei.

His blades resemble those of Muneyoshi, but are not brilliant, while some specimens have the straight edge and feet.

(12) Yoshiiye, in the era of Kenreki; the son of Muneyoshi.

Blade slender; Iori common; regular woody lines and fine woody texture; very fine point; with excellent 'Choji' which is broad toward the top; some specimens have 'Chikei.' Yoshiiye's work resembles Norimune's, yet some say he is identical with "Sanjo Yoshiiye," whose blades resemble his very closely, although they are entirely different, the Bijen class having the nakago inscribed on the ridge as "manufactured by Yoshiiye" and with the oblique file, while the Sanjo type has the nakago inscribed on the plain as "made by Yoshiiye," and with the crosswise file, besides having its edge well boiled and broad at the hilt.

(13) Yoshihira, son of Yoshiiye.

Blade curved; ridge high, wide and strong; Iori shallow; point small; beautiful regular woody texture, but a trifle lurid; 'plain Choji edge' in type, having deep 'glory'; some points are broad, while others resemble Moriie's work; some specimens have the 'waist edge,' and others have an edge like a shadow, sometimes invisible and sometimes visible; cap round; back of the nakago thick; file crosswise or oblique.

(14) Yoshifusa, in the era of Kenpō.

Blade wide; ridge high; Iori deep; point small; regular woody lines; lurid skin; of the 'Choji' type, having 'large reverse midare'; point sharp; some specimens have 'balls,' or the woody texture both on body and edge; 'glory' deep; no boiling; caps closely welded; back of the nakago thick; file great oblique; head round; inscription small.

The three generations of Yoshifusa used the same inscription, but in larger type; all have the 'Choji edge.' There was also another swordsmith of the same name, whose edge is straight and with 'small midare,' while still another lived in Bit-chū, the two being sometimes confounded.

(15) Yoshimoto; son of Yoshifusa.

His blades resemble those of Yoshifusa; some have 'midare' and 'Choji,' but the edge has a hurried and ordinary appearance. He was an adopted son of Sukeyoshi.

(16) Sadazane, of the same era as Yoshimoto.

Blade somewhat slender but thick; ridge narrow; Iori deep; fine, regular woody texture with visible 'waist edge'; of the 'notare' type, with brilliant 'reverse feet'; the 'Choji edge' is rare; upper edge broad. In the cap, the round, straight edge has a slight 'kayeri,' and has a hard, loose appearance, with fine boiling marks.

(17) Chikakane, in the era of Koan.

Blade slender; Iori deep; point small; woody texture; of the 'small midare' type, as in the blades of Bijen, or Yoshihira; midare scanty toward the point; boils gradually; cap round; back of the nakago thick; file oblique.

(18) Norifusa, in the era of Kenpō; son of Sukefusa; lived in Takatsu; called "Takagama Umanojō."

Blade much curved; ridge thick; Iori common; regular woody texture; stuff-iron with a clear hard back; 'Choji' both

large and small; irregular "feet" which may be seen on the blade, combined with a brilliant 'small midare.'

(19) Koresuke, younger brother of Norifusa.

Iori shallow; point small; rich woody texture; lurid skin; of the straight edge type, with 'small midare'; cap round; back thick; file oblique; head round.

(20) Sukezane, in the era of Buni; younger brother of Koresuke; disciple of Norimune.

Blade is considerably curved and long; ridge average and strong in formation; point and Iori average or shallow; irregular woody texture; skin fine. Some blades have the welded back like the large swords of Ichimoji; 'midare' and 'Choji' large; some specimens are well boiled, and the 'choji' of certain ones is very brilliant and noble; edge exquisite and clear; cap round; back thick; file small oblique; head round; inscription biliteral. Sukezane became more skillful after he removed to Kamakura. He was the ancestor of Togenji.

(21) Sukemitsu, in the era of Teiei; called Yoshioka Ichimoji.

Blade long and stiff; Iori shallow; fine, regular woody edge; 'small midare' with 'reverse feet,' and, in the upper part, straight edge, with 'small feet'; file oblique; head generally round; inscribed with his initials, or "Sukemitsu, a native of Yoshioka of the province Bizen."

(22) Sukeyoshi, in the era of Kenpō; was the father of Sukemitsu.

His work resembles that of Sukemitsu; edge broad, with 'reverse midare,' as in the blades of Ichimoji; some specimens are of large size.

(23) Sanetoshi, in the era of Teiji; son of Yoshizane.

Blade slender; ridge rather highly curved; Iori shallow; regular woody texture; rough skin; fine woody texture both on body and edge; edge with 'small midare' at the hilt; and 'large Choji' in the centre, which lacks distinction. In some specimens, resembling Moriye's work; 'scattered feet' appear toward the point. Some blades have 'Sunagashi,' and others have 'shadowy waist edge'; cap broad; file oblique. Hiroyoshi, the son of Norifusa, and two other men in the era of Shōō, used a similar inscription.

(24) Kunimune, in the era of Rekijin; removed afterward to Sagami; called "Bizen Saburo."

Blade long and thick; point slender; Iori shallow; irregular woody texture; rough and lurid skin; the edge has rich 'midare' at the middle; some 'notare' tending upward and toward the point; generally of the wide, straight edge type, having deep 'feet'; some are of the 'Choji' edge type, both large and small; stains on the edge are frequent; cap round and lacks rich boiling marks, perhaps owing to imperfect welding; some have deep 'glory'; back thick; file oblique; head round. Nothing is known about his short swords. While living in Rokukara in Kyo, he inscribed as "Kuninao." Figures are rare. His son, Masamune, also signed himself as "Kunimune."

(25) Moriye, in the era of Hoji; a native of Hadakeda.

Ridge rather wide; Iori shallow; point small; fine, regular woody lines, occasionally a trifle lurid; 'Choji edge,' having 'large midare' at hilt and 'small midare' at the point. Shape of 'Choji' is somewhat angular. Some blades have the Hyotan edge, or 'double Choji'; while others have the 'visible waist edge,' which is broad, or 'notare edge,' or that with 'Utsuri,' or stain on the edge; cap round. The short sword is rare, and of the narrow straight type; back thick; file oblique; head round; signed by his two letters, or as "made by Kurijiri Moriye." His grandson used the same signature. His 'Choji edge' is far inferior, and in his 'Hyotan' there is no double edge. The letter 'Mori' of his name differs from that of his grandfather, which is written in a different script. Iesuke and another swordsmith of the Nagafune class also used the same signature.

(26) Sanemori, in the era of Kenji; grandson of Moriye.

His work resembles that of Moriye; Iori shallow; point small; skin somewhat rough; edge of 'large midare' or 'Choji,' or with the 'reverse midare.' The straight edge has 'reverse feet' or small boiling; many have stains on the edge; cap round. Nothing is known about the short sword. Thick back; crosswise file; round head; the same inscription is found in Hōki, but in a larger script.

(27) Tochika, lived in Hadakeda; father of Moriye.

His work generally resembles that of Sanemori; appearance strong; some specimens with the 'Choji edge.'

(28) Mitsutada, in the era of Hoji; lived in Nagafune.

Blade strong at centre, bent at hilt, sometimes thick and wide; generally furrowed; Iori shallow; point small; regular

woody edge; skin of woody texture, a trifle lurid, but resembling a 'large Choji' of skillful make; some have boiled marks, others the 'double Choji,' and still others have 'deep midare feet' on the stuff-iron and point. The chief care is the edge; skin occasionally is rough. There is no short sword; back thin; file oblique; head mostly round.

(29) Nagamitsu (Junkei), in the era of Kenchō; lived in Nagafune.

Blade like Mitsutada; nearly all are furrowed; Iori shallow; point small; fine, beautiful, regular woody lines; very skillfully executed 'Choji edge,' the 'midare' having round heads like scattered cherry-flowers. Some have 'Chikei,' or 'lightening'; woody texture on edge; has brilliant, deep 'glory.' Some have 'Choji' at the hilt, and the wide, straight edge, combined with the 'midare' at the point. The cap has 'midare,' or, with some, the 'Utsuri.' Short sword is rare and inferior. Back thin; file oblique; head mostly round.

(30) Nagamitsu (Sakonshōgen), son of the aforesaid Nagamitsu; in the era of Shōō.

His work resembles that of his father. Blade slender and thick; furrowed, or doubly furrowed; Iori medium; skin sometimes rather lurid, as in the swords of his father Junkei, but inferior; large scale rare; some blades have 'lightening'; edge with 'small midare,' or 'middle midare,' having 'feet,' or it appears to be the simple straight edge, or resembles the work of Kagemitsu; Iori sometimes deep; cap round. The short sword is rare, thick and dry; with 'small midare,' although the straight edge occasionally occurs; cap of various forms; figure designs are cut like 'Ken,' 'furrow,' etc.; the nakago is like Junkei's work, and is sometimes signed Nagafune."

(31) Sanenaga, in the era of Seiō; lived in Nagafune; a disciple of Junkei.

Blade is like that of Nagamitsu; Iori shallow; furrowed; point small; regular woody lines; skin brilliant, though somewhat lurid; edge with 'small midare'; 'small Choji,' or straight, although some specimens show the 'middle straight' edge, with pointed 'feet,' or resemble the blades of Aoye or Nagamitsu; cap round and occasionally somewhat boiled. Short swords unknown. Thick back; oblique file; round head; signed with his two initials, generally in long script, although some are signed "Taira."

(32) Kagehide, in the era of Hoji; lived in Nagafune; younger brother of Mitsutada.

(33) Kagehide, in the era of Hoji; lived in Nagafune; younger brother of Mitautada.

Blade stiff and narrow; ridge broad; Iori shallow; point small; skin is a little lurid; of the 'midare' edge, which is of the darkened, 'reverse midare' clearing at the margin of the edge. Sometimes has the 'broad notare' or the broad edge. The cap is round, or has a little 'kayeri'; some boil; welded back. Thick back; great oblique file; round hand. Short sword is not known.

(34) Kagemitsu, in the era of Keichō; son of Junkei.

Blade thick; ridge narrow and angular; width medium; Iori deep; point small; regular woody grain, which is fine and of the Noshihada type; a trifle lurid; the edge is of the Nokogiri class, with 'small midare,' or the straight edge, combined with the 'Nokogiri,' while some specimens have the midare visible in the stuff-iron, or show the boiling, or the pure, straight edge type; cap straight-edged; point round. The short sword is straight and narrow, with triangular back; 'Nokogiri' or straight edge in type; cap straight or pointed. The short sword is superior to the long. Back thick or angular; file oblique; head round. This blade is called the Kagemitsu type, while those with the broad back are termed "Kagemitsu make."

(35) Kagemasa, in the era of Kōō.

Some of his blades have the furrow, while others are of the ridge type. They generally resemble Kagemitsu's swords, with the 'Nokogiri' edge, having 'small reverse midare,' which in some specimens is visible on the stuff-iron. The short sword is like Kagemitsu's work, both with small and large 'midare'; some blades have figures; back thick; file oblique; head round.

(36) Yoshimitsu, in the era of Kenbu; lived in Nagafune; son of Kagemitsu.

Blade furrowed; Iori deep; points varying; of the 'Nokogiri' type, or with 'notare'; rarely of the straight edge class. The short sword is straight; edge straight, or combined with the 'Nokogiri' edge, or resembling the work of Kanemitsu; back angular; file oblique; head round.

(37) Kanemitsu, in the era of Kenbu; lived in Nagasumi; son of Kagemitsu; a disciple of Masamune.

Blade broad; Iori deep; back triangular; point medium; slender furrow, terminating in round form, about a half sun above the hilt; irregular woody lines, which are lurid and visible on the stuff-iron; no boiling marks; of the 'Nokogiri,' 'notare,' or wide, straight edge type, with 'feet'; cap round or pointed. The short sword is curved, thin and wide, or straight and long; in type of the 'Nokogiri,' 'notare,' or 'notare' combined with 'Nokogiri'; some blades show the straight edge; cap as in the work of Yoshimitsu; back thin or angular; file oblique; head round. Skillfully cut figures such as 'Ken' or 'Kuri-kara,' which is short. After Kanemitsu became a disciple of Masamune, his work developed brilliancy; before that the blade was narrow and had the 'midare of small feet.'

(38) Moromitsu, son of Kanemitsu.

(39) Moromitsu, Tomomitsu and Kanemitsu produced work nearly similar.

(40) Yoshikage, almost like Kanemitsu.

(41) Kanenaga, in the era of Koreki, son of Naganao.

His blades closely resembled those of Kanemitsu; boils well.

(42) Tomomitsu.

Blade medium or wide; Iori deep; back triangular; has figures; is of the 'great notare,' or of the 'Gunome' type; combined with 'midare'; different caps. The short sword is curved, wide and thin. Some blades are of the 'great notare,' while others are of the 'small notare' type, combined with sharp 'feet'; back angular; file marks oblique; head round. He was a son of Kanemitsu; lived in Nagafune; in the era of Teiji.

(43) Hidemitsu, in the era of Ōei.

Edge resembles Tomomitsu; of the 'Nokogiri,' or the 'reverse midare' type.

(44) Morikage, the same era as Hidemitsu.

Edge resembles Tomomitsu; of the large make, or of the slender straight edge.

(45) Masamitsu, in the era of Teiji; lived in Nagafune; a disciple of Kanemitsu.

Blade flat; Iori deep; back triangular; point small or medium; edge of the 'Nokogiri' or combined with the 'notare,' while other specimens show 'round Gunome'; boiling lacking; cap varying, but with 'midare.' The short sword is curved and rather wide, and resembles the long sword, although some

specimens have the straight edge; back angular; file oblique; head round.

(46) Motomitsu, in the era of Teiji; lived in Nagafune; a disciple of Kanemitsu.

All his swords resemble the work of Masamitsu, although his blades have slight boiling marks.

(47) Motomasa, of the same era as Motomitsu.

All his swords resemble the work of Motomitsu; welded edge somewhat hard in its margin; 'midare' fine; boiling scanty and somewhat coarse.

(48) Choji, in the era of Kenbu; lived in Nagafune; a disciple of Masamune.

Blade wide and thin; point medium; Iori deep or triangular; ridge sharp; furrowed; irregular woody lines and lurid skin; with 'notare edge,' large 'reverse midare' of 'notare' type, while some specimens show 'Gunome' or the 'Hitatsura,' combined with 'reverse midare'; edge widened toward the point, and with rich boiling; cap either round or sharp, and with very deep 'kayeri.' The short sword is curved, wide and thin, but in all other respects it resembles the long sword, although some specimens are too long and have all the characteristics of the Kamakura class; back thick; file-marks oblique; head round; large inscription. His work before he became the disciple of Masamune differed from his father's style.

(49) Motoshige, in the era of Kenbu; lived in Nagafune; became a disciple of Sadamune.

Blade wide, thick, or medium; Iori deep; point medium; a lurid, woody texture like that of the Bit-chū class; no boiling; is of the medium straight edge, combined with 'reverse feet,' or with 'nokogori,' or of unusual make, such as 'balled midare'; cap round. The short sword is straight or bent, otherwise resembles the long sword; some are of 'notare' edge; back varying; file-marks oblique; head round. He afterward lived in Hikara of Hōki.

(50) Chikakage, in the era of Shōō; a disciple of Nagamitsu. His blades resemble Motoshige's work.

(51) Shigezane, the same era as Chikakage; afterward became a disciple of Sadamune.

His work resembles Motoshige's work, although some blades are of the small 'Nokogiri' with 'small feet.'

(52) Sukekuni, in the era of Gentoku; lived in Kokubuji.

Iori deep; point small; of the straight edge type, combined with the "small midare"; some specimens have scattered boiling marks; with 'Uchinoke.' The short sword is very rare; back thick; file medium or large and oblique; head generally round.

(53) Unshō, a priest; in the era of Kenshō; lived in Ukai.

Blade slender; ridge wide; Iori deep; fine, regular woody texture; skin lurid; of the 'small midare' type, combined with 'reverse feet,' although some specimens show the straight edge, while others have 'feet'; boiling either scanty or considerable; cap round, or with slight 'kayeri.' The short sword is very rare; of the straight type; back both thin and angular; small oblique file; round head. Unshō's son (in the era of Bunpo), used the same signature as his father.

(54) Unji, a son of Unshō; in the era of Bunpo; lived in Ukai.

Ridge wide, and either low or high; Iori medium; point small; skin lurid; of 'small midare' type, or of straight edge, combined with 'small midare,' although some blades have 'midare' at the hilt, and 'feet' toward the top; rich boiling mark; cap very round, or with slight 'kayeri.' In some instances it resembles the Bit-chū class. The short sword is rare; straight or slightly curved; back thick; great oblique file; round head. Four swordsmiths have used the same signature.

(55) Unjū, in the era of Kenbu; lived in Ukai; son of the younger Unshō.

Blade wide; ridge broad; Iori deep; point varying; skin lurid; of the 'small midare' type, or with the straight edge, having the 'small midare'; rich boiling marks; cap round. The short sword is curved; back wide or triangular; some specimens are of the straight edge type, although in all other respects they resemble the long sword; back thick; great oblique file; head round.

XII. YOSHII CLASS.

In the era of Shōō or Ōei.

Blade thick, angular or medium; Iori deep, or with triangular back; some points are slightly longer than usual; lurid skin; edge of straight or 'small midare' type, with 'feet,' although some are of the hard, slender, straight type, while others are

Rickiki, with the 'round Gunome midare,' or with a woody texture and 'sunagashi,' both on the body and edges; cap varying; boiling mark sometimes present. The short sword is either curved or straight, but in all other respects it resembles the long sword. The nakago has different kinds of backs; file oblique; head round. In the case of 'Naganori' the edge is thick; Iori shallow; of the 'Gunome' or the straight type, combined with 'small midare' or 'feet,' or with spotted skin, resembling Aoye's blades. This class also includes Kagenori, the son of Kagehide of Nagafune, Yoshinori, Kiyonori, and others.

XIII. BIT-CHŪ CLASS.

Blade narrow or wide; Iori deep; three-angled or round back; small, large or long point; generally the furrow is narrow. Figures such as 'Ken' and Sanskrit letters are rare. Skin lurid and of so-called 'Namagu' skin; in some cases, showing regular and beautiful texture.

There are many varieties of the short sword. In the Katayama class, the long sword is rare, attention being devoted to the 'Naginata' (halberd), having the large point. The edge, with but few exceptions, is straight, but show 'feet,' 'small feet,' or 'reverse midare.'

Some of the Naginata are of larger make. The margin of the edge is clear and distinct; glory slender; boiling fine; some have small or middle straight edge. The cap may be round or pointed, or have deep 'kayeri.' The nakago has a thick back, oblique file, and rounded head. Some have the crosswise or 'Higaki' file-mark, but the edge, in that case, is thicker.

(1) Sadatsugu, in the era of Genreki; lived in Aoye.

Blade slender; ridge narrow; is of the straight or the 'small midare' type, and apt to have 'small midare' at the hilt, and the wide, straight edge, having 'small feet' at the middle; much boiling; some have 'large midare'; skin tolerably good. His work was skillfully done, as befitted a royal smith. Sadatsugu's swords do not at all resemble the common Bit-chū class. The signature consists of his two initials in large type, but sometimes the inscription is "Yasu." Swords inscribed "Osumi Gonnosuke Taira no Sadatsugu" are the work of a different man, who, though frequently signing as "Sadatsugu," carved the

character 'tsugu' differently. He also made short swords. His work is inferior.

(2) Tsugiiye, in the era of Genreki; son of Sadatsugu.

The blade is curved from the hilt; thick back; shallow Iori; steep ridge; edge of small, but wide midare upward from the middle; oblique file.

(3) Tsunetsugu, contemporary with Tsugiiye.

The blade is considerably bent, and has a common appearance; Iori shallow; point small; regular woody lines; of 'small midare,' 'small reverse midare,' or straight edge; cap round; short sword of the straight make; inscribed in a large letter; some have crosswise file. There are other makers using the same inscription.

(4) Yoshitsugu.

Long and small swords are of the straight, 'small midare,' or the 'notare' types; in general, of irregular make. Welding seems to be bad.

(5) Moritsugu.

Blade wide; stuff-iron has a hard and ugly appearance; file-mark distinct.

(6) Tsuguyoshi.

Deep 'feet' and 'Uchinoke.' His short swords resemble the blades of Shintogo.

(7) Masatsune, in the era of Genreki; lived in Bit-chū; a disciple of Tsuneto.

Blade long, slender, and considerably bent; Iori shallow. Some have the rounded back; narrow ridge; small point; fine, regular woody lines; lurid skin; straight edge, mixed with 'reverse midare,' or one like common "Aoye"; cap round; fine boiling; a few have the 'lightening' or 'Hakikake,' etc.; angular back; great oblique file; slender point; round head.

(8) Katayama, called Katayama Ichimoji; lived in Bit-chū.

Breadth and thickness medium; Iori medium; small or large point; Naginata (halberds) numerous; short sword unknown; is of the 'large, reverse midare,' or 'simple midare'; boiling may be numerous or scanty; cap round or pointed; deep 'kayeri'; angular back; oblique file; round head. Almost all are unsigned.

(9) Ietsugu.

Closely resembles the work of the great Ichimoji; boils; deep 'glory'; some have regular 'feet' or 'midare' on the ridge. It

is said that Katayama has regularly arranged 'feet,' and the straight edge welded widely above the Fukura.

XIV. MIHARA (of Bungo) CLASS.

Ridge high; narrow or bent; frequently furrowed; Iori common, shallow or backed; points vary. Even though it belongs to the regular woody line class, it has the appearance of the complicated woody texture. Sometimes the skin is lurid. Many are of the straight edge type, having 'Uchinoke'; or of 'Uchinoke' mixed with 'small reverse feet,' with or without boiling mark. The cap may be either round or pointed. Short sword is of the straight type, thick and narrow; occasionally curved and thin; some have 'great midare.' Other points are like the long sword. Nakago has the angular back, crosswise file, slender point, and round head.

(1) Masaiye, in the era of Shōwa; lived in Mihara.

Chiefly of the Mihara type; some have 'small midare' at the hilt and a wide, straight edge, having the 'feet' at the point, which is too long; cap round; Tachi of the straight edge is like the old Seki class. The blades of Masahiro and Masanobu greatly resemble his, having straight edges, with rich boiling. There are many generations of workers in Mihara, all closely resembling each other. Masaiye and Masahiro are the most skillful among them.

(2) Ichijo, in the era of Seikei; lived in Mihara; called Hokke Ichijo.

Blade slender; ridge high; Iori is commoner with a triangular back; point rather long; with a small or 'medium midare'; with the 'Hitatsura' or the straight edge, having a 'scattering midare'; caps varying; boiling marks frequently coarse and abundant. The short sword is either bent or straight, but similar in other respects to the long sword. File crosswise; head round.

(3) Kaimihara, a native of Kai.

Ridge high; blade thick; Iori of different sorts; small points; wide, straight-edged in type; 'midare' small and no boiling. His work is occasionally of the 'small Gunome' type, or resembles the common Mikara. Short swords are rare. The file is oblique or crosswise; point slender; head round.

(4) Tatsufusa, a native of Onomichi.

Ridge high; Iori common, or with a triangular back; edge either of the distinct straight edge type, or of the 'Gunome midare' of the 'reverse' variety. Some have 'Uchinoke,' 'great Gunome,' or a little boiling; carved designs numerous; cap round. The short sword is straight or bent, while some are middle-sized. In all other respects they resemble the long sword. The nakago has a different back; file crosswise, 'hawk's feather,' or 'Sakami'; head angular. In the school of Mihara there are many generations of Goami which are of the 'Gunome' type. A branch of the family worked for many generations in Tomo, their blades resembling those of Hitatsura.

(5) Niō, in the era of Bunkū; lived in Suō.

Ridge high; Iori common; point small; type distinct straight edge, with 'Uchinoke' or boiling, although it may also have the 'midare' or the 'great Gunome'; some have a 'midare' of the Seki type; cap round. The short sword is straight or bent, and also occurs in different widths and thicknesses; some being of medium size. In all other respects they resemble long swords. Figures are numerous, and the nakago resembles Tatsufusa's work. These swords are called Niō saburo, and there are many generations of this name.

(6) Akikuni, in the era of Geiwa; a disciple of Yasukichi; lived in Nagato.

Blade narrow and thick; point small; Iori common or with a triangular back. 'Gunome midare'; well boiled and with 'sunagashi'; caps of different types; sometimes the blades have the slender straight edge. The short sword is straight, generally of the shōbu type. There are also medium swords which are like long swords. File crosswise; end broad; head round.

Yasuyoshi, in the era of Kenbu; lived in Nagato; born in Chikuzen.

His blades resemble the work of Hidari and Yasukichi. They have boiling marks, and some are of the straight edge. The Choshū blades are slightly inferior.

(7) Sairen, in the era of Bunō; lived in Chikuzen.

Blade wide; ridge rather wide; backs vary, some being round, while the majority have the deep furrow; fine, regular, woody lines; stuff-iron somewhat stiff. Some have the slender, straight edge, with 'small midare'; fine boiling marks on the edge; cap round. The short sword is bent or straight; breadth and thick-

ness medium. Some of them are of the Shōbu type; back thick; large, oblique file; head round; inscribed as “Seiren,” “Kuniyoshi,” “Hoshi Sairen,” “Kuniyoshi of Dangisho,” or “Hakata, of the Province Chukizen.”

(8) Jitsua, in the era of Seiō; son of Seiren; lived in Chikuzen.

Blade somewhat slender; point small; back round; sometimes furrowed; fine, depressed, irregular woody texture, which may also be seen on the edge; ‘straight edge’ or the ‘small midare’ type, bears a general but inferior resemblance to Seiren’s work.

(9) Hidari, in the era of Genō; son of Jitsua, and disciple of Masamune; native of Okihama in Chikuzen.

Blade wide; ridge high; mostly furrowed; deep Iori; back of various types; fine, beautiful, irregular woody lines; point generally very long. His ‘notare midare’ has coarse, rich boiling, sharp at the point, and with a slight ‘reverse’ appearance; cap pointed and with deep ‘Kayeri,’ rich boiling and ‘midare.’ This cap is peculiar, the figures being frequent. Short swords are curved, although occasionally straight ones are found. They may be wide or narrow, but are generally thick; sometimes they are of the straight edge class, with fine, beautiful, irregular woody lines, which are sometimes almost invisible. Back thick; great oblique file; point slender; inscribed as “Hidari, a native of Chiku-Province,” an inscription which sometimes appears on both sides; sometimes inscribed as “Genkei.”

(10) Yasukichi, in the era of Kenbu; son of Hodari; lived in Chikuzen; afterward in Nagato.

His short sword is bent, often thick; Iori deep, or with triangular back; skin beautiful, but not of great excellence; some are too long at fukura; is of the ‘midare’ in the ‘small Gunome’ type, which sometimes has boiling marks extend through the body of the blade. The caps vary. The long sword is rare, and is longer at the point; otherwise it resembles the short sword in all particulars; some edges are wide in the upper half, and have ‘reverse feet.’ Thick back; great oblique file; slender point; round head; some swords have file-marks oblique at the plain and crosswise at the ridge; inscribed as “Hidari Yasukichi,” or as “Yasukichi.” Later blades are inferior.

(11) Yoshisada, son of Yasukichi.

His blades closely resemble those of Yasukichi; some with small, large, or extra large 'notare.

(12) Sadayoshi.

His work resembles that of his brother Yasuyoshi.

(13) Kunihiro, in the era of Teiwa; descendant of Hidari; lived in Chikugo.

His long and short swords are both like Hidari's; irregular woody lines; mostly furrowed; with well boiled 'Hitatsura,' and 'midare,' of the straight edge or of the large or small 'midare'; cap with deep 'Kayeri' and either round or pointed; points unusually long; file crosswise. He lived in Aki in the era of Kenbu.

(14) Moritaka, in the era of Bunō; called Kongobyoe; lived in Chikugo.

Blade considerably bent; ridge narrow; furrowed; Iori deep or with triangular back; point small; medium, middle straight edge; sometimes rather slender; slight boil; although occasionally no boiling is present. Some have 'Uchinoke,' and more rarely 'small midare'; no 'glory,' common in type; cap round. The short sword is straight and generally thick, with angular back and crosswise file; extremely broad and common; angular head.

(15) Miike, in the era of Shōhō; called Denta; lived in Chikugo.

Blade and ridge wide and thin; generally with shallow and wide furrows, but occasionally with narrow furrow; backs vary, some being round; small point; fine, beautiful, irregular lines; edge, 'small midare' or straight, the latter having 'little feet' or those characteristics of the larger types; cap round and finely boiled. The works of his advanced years are very noble. Those of his middle life resemble the works of Seiren, Yenu, etc., while his later works are sometimes like the Bizen or Takata class in their 'midare.' The short sword is straight, and of varying width and thickness. There are also swords of medium size; back thick; crosswise file; round head. Some, however, are of the small or large oblique, or 'Higeki.'

(16) Shinsoku, in the era of Wadō; said to be a priest of the Usa temple in Bizen.

Blade thick and dry; ridge narrow; back generally round and furrowed; fine, irregular woody lines; stuff-iron bright; has

boiling; slender, straight edge in type; with 'little feet,' or resembling the 'midare' edge class. The short sword is straight; round back; file crosswise and a little downward; head generally rounded; signed with the two letters of his name in large cut; or inscribed as "Hotō Shinsoku" or "Senshū Banzai." In the latter case, however, we must remember that the works of Yukihiro, Nagamaro, etc., are similarly signed.

(17) Sadahide, in the era of Kaō; father of Yukihiro; lived in Bungo; called Genzanhoshi.

Blade long and slender; point small; fine, irregular lines, or very fine, glittering, regular woody lines; furrow shallow; of the slender, straight edge type, with 'small feet'; deep 'glory'; boiling 'sunagashi,' or 'lightening.' The color of the edge is vague, sometimes almost invisible; the cap has 'Hakikaki'; nakago has round back and oblique file; point slender; inscribed as "Sadahide" or "Sadahide, a priest of Bungo." He is said to have become a swordsmith at the age of thirty-two.

(18) Yukihiro, in the era of Kennin; lived in Bungo; called Ki Shindayū.

Blade slender; point close; ridge narrow; Iori deep or with triangular back; of the fine, regular, straight line type; edge with straight, or 'little notare,' or 'small midare,' or with numerous spots in the stuff-iron; has no boiling; deep 'glory'; (some, however, show a fine boiling); cap closely welded. The short sword is bent or straight; and either wide or narrow. All have the figure of 'Kurikara in Hitsu,' (which is short, deep, and not at all angular,) in addition to the 'ken,' or Sanskrit letters; nakago with round back and thick in its plain; great common, or small, oblique file, or with some 'Tsuchimesen' or 'shi'; point very slender; round head; inscription cut in the long letter, as "Hoshi," "Arikaze," "Muneyasu," or "Munehide." The short sword inscribed sometimes by the two initials.

(19) Masatsune, in the era of Tenpuku; disciple of Yukihiro; lived in Bungo; called Kino Masatsune.

Blade slender; point small; Iori shallow; rarely furrowed; almost invisibly fine, regular lines; some with the shadowy 'jifu'; edge is of the straight type, with 'small feet,' 'notare,' 'great midare,' 'midare' combined with 'small choji' or with rich boiling; cap round and straight-edged like Yukihiro's work; nakago with the thick back; crosswise, oblique file; round head. He was a son of the daughter of Yukihiro.

XV. TAKATA CLASS,

In the era of Kenbu.

The short sword is bent, wide, and in some specimens, thin; backs varying; 'Gunome' small; cap pointed; some are boiled. The long sword is rare.

(1) Taira Osamori, in the era of Ōei.

Ridge high and stiff; of the regular woody line type; with straight and 'midare edge'; some are boiled; cap round; figures are minutely cut and dull.

There are many men belonging to the Takata class. Their characteristics are not all alike, but their welding is invariably bad. Their blades have a black skin, and are very ordinary; the forms vary; some being of the Shobū type. The blade is bent; some are of the straight edge type, with 'small feet' or 'great midare,' or having only numerous 'small feet,' and no boiling. All, however, are of vulgar appearance; caps vary; some are well boiled, but lack nobility; angular back; crosswise file; small point; round head.

(2) Yoshisada, in the era of Ōan; a disciple of Ryokai of Kyo; called Ryokai of Tsukushi.

Blade wide; Iori shallow; skin as in Ryokai's work; of 'small midare' or straight edge type; cap closely welded; boiling rare; almost all have Sanskrit letters; back thick; crosswise file; signed "Ryokai" or "Yoshisada."

(3) Enju, many generations beginning with the era of Shōō; lived in Higo.

Blade slender; ridge a little wide; Iori deep or with triangular back; some are furrowed; point small; regular woody lines; edge of 'small midare,' straight edge, or with 'small feet,' or 'small Gunome,' with both boiling and 'glory'; cap round. The short sword is straight, thick, and of various breadths; straight edge in type; cap round and with 'fukura,' nakago with thick back; crosswise file; round hand, and inscription in a broad cut.

(4-5) Kunisuke, Kunitsuna. The short sword is bent; and some have the 'notare edge.'

(6-7) Kuniyoshi, Kunimura. Some have the 'small Gunome.'

(8) Kunikado. Some are of 'Hitatsura.'

As this class was invented by Rai Kuniyuki, it resembles his work in many points. Sometimes it has an irregular woody marked skin.

(9) Nanihira, many generations beginning with the era of Bunpo; lived in Satsuma.

Some swords are medium in size and furrowed, shape of point varies; slender; straight edge in type; sometimes with Hakikake. The short swords are of different shapes, breadths and thicknesses, with triangular or round backs. There are also swords of the straight edge type with 'Hakikake,' 'small feet,' or 'small midare'; some are boiled; others not; cap round or with 'Hakikake'; carved designs like 'Ken,' 'Hoko,' etc., are frequent; edge with 'midare' like the later Bizen class, or with the straight edge like the work of Mikara or Kongobyoye; no glory; bad stuff-iron; coarse skin; nakago with angular or round back; 'higaki'; crosswise or oblique file; round head.

(10) Masakuni, in the era of Eien.

Back generally round; 'small midare' or the 'slender notare' in type; oblique file; some inscribed as "Happyaku nen," (800 years).

(11) Yukihiro. Widely furrowed; the straight edge; or of the 'small midare' type; skillfully made.

(12) Yukiyasu. Blade slender. The Iori is closely welded in his good work. His blade resembles that of Rai Kunitoshi's, but without nobility.

(13) Seiza, Shigeyoshi, mostly of the midare; crosswise file.

(14) Iruka, in the era of Bunwa; lived in Kii.

The short sword straight, with varying breadths, thicknesses and backs. The long sword is rare, and is of the straight edge type; round cap; rough, regular, woody lines; crosswise or oblique file.

(15) Sanetsugu, a smith whose blades resembled Yasumasa Goro's.

File-mark crosswise in the case of the long sword, and oblique in the short swords.

(16) Kunitsugu, in the era of Ōei; lived in Kogawa of Kii.

The forms of his swords vary. Blade is slender; Iori deep; back round; with the irregular or regular woody lines; edge of the clear, straight edge type; hard, slender, and devoid of boiling, although sometimes it has 'Gunome midare'; or 'Hitatsura'; cap round; nakago with the round back; crosswise, or oblique file; slender point; round head. Owing to the formation of the letter 'Kuni,' in his signature he is called "Sudo Kunitsugu."

(17) Umibe, in the era of Koreki; lived in Awa.

Blade generally thick; deep Iori; some specimens have exaggerated points; edge with 'wide notare,' especially at the point. The short sword is of the straight type, sometimes with triangular back; edge straight in type, or with 'notare midare,' or very rarely, the 'Hitatsura'; nakago with thick back; cross-wise oblique file. The later specimens are far inferior.

(18) Yoshimitsu, in the era of Reiō; lived in Tosa.

Blade straight, narrow, and generally thick; Iori shallow or with triangular back. The long sword is rare; straight edge in type; round cap and some boiling; nakago with various backs; crosswise file; round head; some greatly resembling the blades of Awadaguchi, but are inferior in nobility; they have, moreover many distinct peculiarities. The welding and designs also differ widely from the work of Awadaguchi.